THE OFFICIAL

DOCTOR WHO MAGAZINE

MARVEL Nº93 OCT 65p

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PLUS NEWS, REVIEWS AND INTERVIEWS FROM EVERY CORNER OF TIME AND SPACE

ON LOCATION WITH THE CYBERMEN

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DOCTOR WHO & BLAKE'S 7

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The Good Doctor needs little introduction either to casual viewers or affecianados; As an elegant eccentric he plumbs the depths of time and space stumbling into hundreds of fascinating adventures.
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THE OFFICIAL DOCTOR WHO MAGAZINE

which each month publishes a comprehensive mixture of articles, reviews, views, news, photographs, background, data, strips and much more. Brought to you by the same editorial team who produce the excellent visual fantasy magazine Starburst.
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At present we can offer you the following numbers of Doctor Who.

59 Tom Baker in The Pyramids of Mars, Episode Guide from The Invasion to The War Games, Interview with Mat Irvine (SFX wizard), Merchandising report. Photofile on Bernard Archard, Strips: Junkyard Demon by Steve Parkhouse, Mike McMahon and Adolpho Buyalla, plus The Gods Walk Among Us by John Peel and David Lloyd **£1.00**

60 Planet of the Spiders, (Jon Pertwee and Elisabeth Sladen), The Five Faces of Doctor Who, Episode Guide, Spearhead from Space to Terror of The Autons, Script Editing, Databank, K9 & Co and more, New strip The Neutron Knights by Steve Parkhouse and Dave Gibbons **£1.00**

72 Planet of the Daleks, Full colour centre pullout of Jon Pertwee, Episode Guide, Creature from the Pit to Meglos, Interview with Nicholas Courtney (Brigadier Lethbridge-Stewart), Target Books, The Freelancers, Strip: The Stockbridge Horror by Steve Parkhouse **80p**

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We talk exclusively to the actor who portrayed the popular companion, Harry Sullivan. He recalls his happy time working on Doctor Who.

DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.

AMERICAN PRAISE

I'm writing to congratulate you on producing such a wonderful and informative magazine about *Doctor Who*. I've only been reading **Doctor Who Magazine** for about five months but have collected many past issues and have not been disappointed by one of them.

I have just finished reading issue 89 for the fifth time and am sure it is the best one yet. The art by John Ridgway and the script by Steve Parkhouse of *The Shape Shifter* comic strip is excellent. The *Archives* of the William Hartnell adventure *The Time Meddler* is involving and gives a good taste of what an early *Doctor Who* story is like. All the other facets of the magazine are good too and keep improving with each issue.

I would also like to say a few things about *Doctor Who* in America. I am a member of the *Doctor Who* Fan Club of America and think it is a great organization of *Doctor Who* fans. I am extremely lucky to be able to watch *Doctor Who* six days a week here in the San Francisco Bay Area due to a large group of loyal Whovians who support our local *Doctor Who* station (Public Ch 54). I still haven't seen season 21 yet, though, but I know it will be a terrific one due to all

the previews and reviews in your magazine. I hate to see Peter Davison and Janet Fielding leave but welcome Colin Baker's Doctor and Nicola Bryant as his companion.

Last but not least, best wishes to John Nathan-Turner who I saw recently at a convention in San Francisco and noted his real interests in the fans. He is also the best Producer of the show so far. *Doctor Who* is a far more intelligent programme than any other show currently produced here and it is fitting to know that an equally intelligent magazine accompanies it.

John "Dalek-killer" Sweger,
South San Francisco,
U.S.A.

WHO ARE YOU?

I was reading the letters page of **DWM 91** and one letter raised a smile. I refer to the one headed *Name That Tune*. I do not know how sincere Mr T. Dactyle's letter was (could his first name be Terry, think about it), but through the Sixties and Seventies there was a certain pop group called The Who who recorded a song called *My Generation*. The lyrics you printed bear a striking resemblance to those of *My Generation* with a few alterations. Perhaps Mr Dactyle is pulling your leg, or maybe he has heard a novelty pastiche of The Who's song. Can anybody else help?

One final point on the subject of pop groups: whilst there was no chart success for any group called The Doctor Who there was, in the early Seventies, a group called Terry Dactyl and the Dinosaurs who reached number two in the charts with a song called *Seaside Shuffle*. Does the name ring any bells in Chester perhaps? Maybe this might help with the puzzle, I hope it does.

Lee Bougourd,
Grande Bouet,
Gurnsey.

Who says Doctor Who fans have no sense of humour?

THE LEFT-HANDED DILEMMA

I've just seen the final episode of *The Twin Dilemma* and I think the new Doctor is great. The costume is excellent, the character is very interesting and his attitude is amusing. The thing I found most interesting is that this Doctor is left-handed. I didn't however, like the story. It would have been better if the menace was an old enemy like the Ice Warriors or the Sontarans or even the Yeti.

Overall I think that the 21st season was excellent. Keep up the good work with the magazine.

Sean Collicutt,
No address given.

Left: *William Hartnell as the First Doctor.* Above: *Patrick Troughton as Doctor No. 2.* Right: *Peter Wyngarde from* Planet of Fire. Opposite: *Hartnell with Michael Gough as the Celestial Toymaker.*

HARD TIMES

I am writing to thank everyone concerned with the production of your magazine. Since issue 84 the standard has risen each month. The mag has more appeal to the adult reader and yet is still written for all ages to understand.

With the summer upon us you have the difficult task of filling your pages when information is hard to find. We will bear with you in these difficult times.

How about a photo-feature on some of the people we just hear about like Sid Sutton and the costume designers who need a mention.

signed LEMIN, ORDER THAT SON.
It's an anagram. 3,4,4,2,4.
Try it!
Hint, James Stoker,

Bet you can't do it!

Thanks for your comments and suggestions, James. We have taken them into consideration, as we do with all reader's views, in our aim to please when producing ***Doctor Who Magazine.***

Our hyper-intelligent staff have all strained their brains in trying to unravel James' anagram, and unfortunately we have to admit defeat. But we're sure some of our clever readers will be able to work it out. Please send all your answers to us at the editorial address at the top of this page!

BEHIND THE TIMES DOWN UNDER

Today is Tuesday the 26th of June and this evening at 6.30pm episode 2 of *The Twin Dilemma* will be screening here in Australia. Pretty late, you think to yourselves? I totally agree with you. Season 21 started here around the end of March. Suddenly, it abruptly stopped after *The Planet of Fire*. The next we heard of season 21 was on the 19th of June when they showed *The Caves of Androzani*. Well what does this all lead up to? The *Season Survey* of course! How do you expect us Aussies to have filled in our *Season Surveys* and sent them in by the 4th of May when season 21 hasn't even finished here by the end of June? I mean, you've got the rest of the year left to do the *Season Surveys*. You say that the

22nd season will be on our screens (your screens) around this time so until then why not hang on so that you'll have something to put in your future mags? It's common sense, isn't it? Wouldn't you like the opinions of other countries around the world? When we read your *Season Surveys* we won't feel as if they're our ideas.

Well, enough grumps and groans. I'd like to congratulate the writers etc for a very informative and interesting magazine on our favourite Sci-Fi Hero. I especially enjoy the *Archives* because I like to catch up on the Hartnell and Troughton classics that have been wiped out. Keep up the good work!

Alan Schauder, Doncaster, Australia.

To be honest, Alan, we hadn't realised that Australian readers would be unable to vote because of the delay in transmission. We're afraid it's too late to do anything about this year's Season Survey.

Perhaps we can reach a compromise with next year's Awards.

DOCTOR WHO? by Tim Quinn & Dicky Howett

GALLIFREY GUARDIAN

MOORE MERCHANDISING

Three things about merchandise this month – firstly a request from model maker Susan Moore whose figurines of the two Masters appeared on page 11 of this year's *Summer Special*.

She begs me to point out that the photograph was rather deceptive in that it made the figurines look ten feet tall when they are only a few inches – about the size of Palitoy's range of *Star Wars* figures. Secondly Bona Plus and their range of bone china plates, marketed by the very famous Royal Doulton firm. These will feature a picture of the Doctor against a background of the TARDIS, and so there will be six of these in total – to start with.

There is a possibility that they will continue the range with some monsters as well. These go into production, hopefully, around now and might be on the shelves by Christmas. Finally, Fine Art Castings, with their ·80mm whitemetal figures, say that the first in their series ought to be Tom Baker, Leela and K9 with Peter Davison, Tegan, the Master and a Cyberman to follow and the prices range from between about £1.50 through to £6.75. Keep watching for adverts.

RECORDS

Still with merchandise, and our *Summer Special*, two readers have been kind enough to send me details on records that I missed out of the listing.

Firstly, *Fugue For Thought (from the film "Daleks Invasion Earth 2150AD")* was the fairly lengthy title of a record released on Phillips in 1967 by Bill McGuffie – number BF 1550. Thanks to reader Chris Howarth for that and to P. Rogers of Henlow for sending me a cutting from *The Daily Sketch* dated 29/01/65 which reads as follows: "The BBC has banned a pop record about the Daleks, the mechanical creatures it created for children's television. Reason – the BBC feels that a morse code signal – *SOS, SOS, Daleks have landed* – on the disc could mislead ships if radio operators heard it. The record, titled *Landing of the Daleks* is by a Birmingham group, The Earthlings. It is due to be released by EMI. Last night an EMI spokesman said "The BBC has said it is looking into the position of playing the record, if the Morse message is taken out."

And there you have it, that must be the only record banned because of *Doctor Who*. Thanks to both of you, prizes on their way.

Still with records, I am indebted to Brad Kitayama in America for informing me that *Who Is The Doctor*, the old novelty record by Jon Pertwee is available over there, with Malcolm Clark's *The Sea Devils* on the other side. Sadly, like many things, it is not for sale over here or in Australia.

SEASON 22

Latest guest star for Paula Moore's *Attack of the Cybermen* is ex-*Blue Peter* presenter, now with Saturday Superstore, Sarah Greene playing Varne, one of the Cryons, along with Faith Brown.

Sarah is not the first *Blue Peter* person to be in the show. Peter Purves played Steven Taylor back in the sixties and more recently current girl presenter Janet Ellis was Teka in *The Horns of Nimon*. Still, at least Sarah did *Blue Peter* first! Philip Martin's *Vengence on Varos* script, directed by Ron Jones, will star Martin Jarvis as the Governor – this will be Jarvis' third appearance in *Doctor Who*: he was Menoptera Hilio way back in '65 and then played the villainous Butler in Malcolm Hulke's *Invasion of The Dinosaurs* ten years ago. Also in that story will be Stephen Yardley (last seen in *Genesis of the Daleks* as Sevrin the ever-helpful Muto), Jason Connery (son of Sean) and Sheila Reid.

Joining Colin Baker, Patrick Troughton, Fraser Hines and Nicola Bryant over in Spain for *The Two Doctors* will be John Stratton as Shockeye and James Saxon as Oscar, with a guest appearance by Jacqueline Pearce.

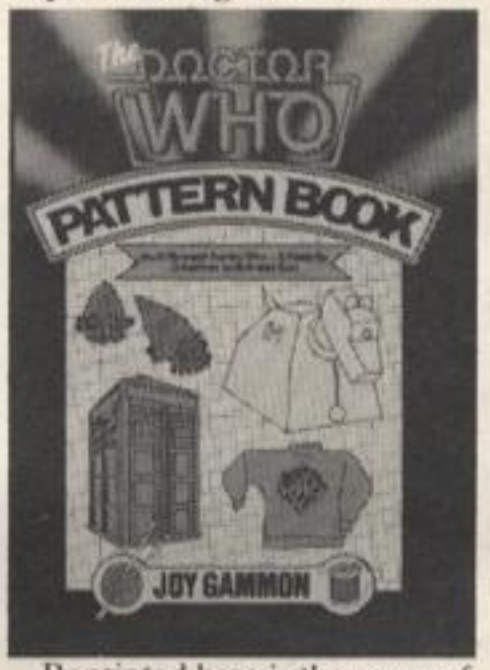
As the story is written by Robert Holmes it is very pleasing indeed to discover that after an absence from screen of what will be six years, everyone's favourite bloodlusting baddies, the Sontarans will be back, setting out to kill and destroy everyone and everything that doesn't automatically surrender to them – and probably everything does! Great news to all Bob Holmes/ Sontaran fans there!

The Sarah Hellings directed story mentioned last month now has a title, *Mark of the Rani* written by the husband and wife team Pip and Jane Baker. As yet no guest stars or story details but keep watching this space. Finally, just time to confirm that the fifth story will be directed by *Warriors of the Deep* helmsman Pennant Roberts and the sixth and final story of Season 22 is in the capable hands of Graeme Harper, who masterminded last season's *Caves of Androzani*. Rumours that Season 22 is going to be the best in years look like coming true!

One final thing that Producer John Nathan-Turner has asked to be pointed out is despite what you may have seen in the papers Wendy Padbury will *not* be in *The Two Doctors* tale, Troughton and Hines are the *only* returning stars.

TARGET NEWS

Not much except to say that Peter Haining's *Key To Time* book is available now and, if you can find 'em, so are 500 leather bound copies retailing at around £45.



Reprinted here is the cover of Joy Gammon's *Pattern Book*, and whilst talking of non-fiction books, autumn 1985 will see the publication of Lesley Standing's *Illustrated A to Z*, a title which basically describes its contents quite adequately.

As far as fiction goes, both Paula Moore and Robert Holmes have expressed an interest in novelising their own stories from the 22nd Season (*Attack of the Cybermen* and *The Two Doctors* respectively) and these are provisionally slated for release in the spring of next year. January will see Eric Saward's *Twin Dilemma* and probably *The Awakening* by Eric Pringle will be out in February. *The Invasion* by Ian Marter is provisionally listed for April but as always, these things can change. This month, meanwhile, sees the release of *Frontios* in hardback and *The Aztecs* in paperback. Happy reading!

QUOTE OF THE MONTH

Last month we had the Doctor talking to Polly in the 1967 tale *The Macra Terror* and this month a prize is on its way to John Pettigrew of Fife in Scotland. But first a couple of points: please can we stick to television quotes and not quotes from the books wherever possible and secondly, Craig Ritchie of Aberdeen has sent in a nice one which we want to feature soon, but unfortunately Craig who lives in Aberdeen hasn't told us where the quote comes from! And as I don't recognise it, it would be useful if you could tell us the answer, Craig. Right onto John's quote: "You mean you still practise teleportation? How quaint. Now if you got yourself a decent fork-lift truck . . ."

DOCTOR WHO

VOYAGER PART 4
DREAMS OF ETERNITY...

AT ALEXANDRIA, IN THE ANCIENT OF DAYS, KING PTOLEMY OF EGYPT BUILT A ***LIGHTHOUSE.***

THE FIRST LIGHTHOUSE THE WORLD HAD EVER KNOWN."

AND THE KING, KNOWING I HAD SOME KNOWLEDGE OF ALCHEMY, BADE ME SET A LIGHT BURNING THAT WOULD LAST A THOUSAND YEARS.

I OBEYED HIS REQUEST TO THE BEST OF MY ABILITY. I TOOK ***FIRE*** FROM THE SUN AND THE STARS...

...AND IMPRISONED IT WITHIN THE LIGHTHOUSE.

"AND THE BEACON WAS LIT."

"THE LIGHT SHONE OUT ACROSS THE SEA AND ALL WHO SAW IT MARVELLED..."

"SHIPS CAME FROM ALL OVER THE WORLD TO THE GREAT CITY OF LIGHT, AND THE BEACON WELCOMED THEM."

"IT SEEMED THE AGE OF DARKNESS HAD ENDED."

Script: Steve Parkhouse Art: John Ridgway Editor: Alan McKenzie

"BUT THERE HAD BEEN SIGNS IN THE HEAVENS...THE ROYAL ASTROLOGER WAS SUMMONED..."

THE DARK ONE, THE KING, AND THE WARRIOR LORD WILL ALIGN THEMSELVES AGAINST US...

MY LORD, THE GREAT CONJUNCTION OF PLANETS IS MERELY A YEAR AWAY...

THOUGH I CANNOT FORETELL WHAT THIS MAY BRING, I OFFER YOU A WARNING OF ***DIRE PERIL***.

I FEAR THIS MAY BE THE END.

"ALL THAT FOLLOWING YEAR, THE ASTROLOGER KEPT WATCH ON THE SKIES."

"THEN THE ***SKYSHIPS*** CAME, BEARING TRAVELLERS FROM BEYOND THE STARS..."

"THE CITY HAD BECOME ***A CROSSROADS IN TIME***. PAST AND FUTURE HAD CONJOINED — SORCERY AND SCIENCE NOW WALKED HAND IN HAND."

"THE VISITORS BROUGHT NEW KNOWLEDGE OF TIME AND SPACE... KNOWLEDGE UNDREAMED OF..."

"BUT THE KNOWLEDGE HAD A ***PRICE***..."

THE VISITORS ASKED FOR THE ***CHARTS*** IN MY KEEPING...

SO THEY MIGHT TRAVERSE THE GLOBE, FIND THE SECRET PLACES OF THE EARTH AND THE ***POWER*** CONTAINED THEREIN.

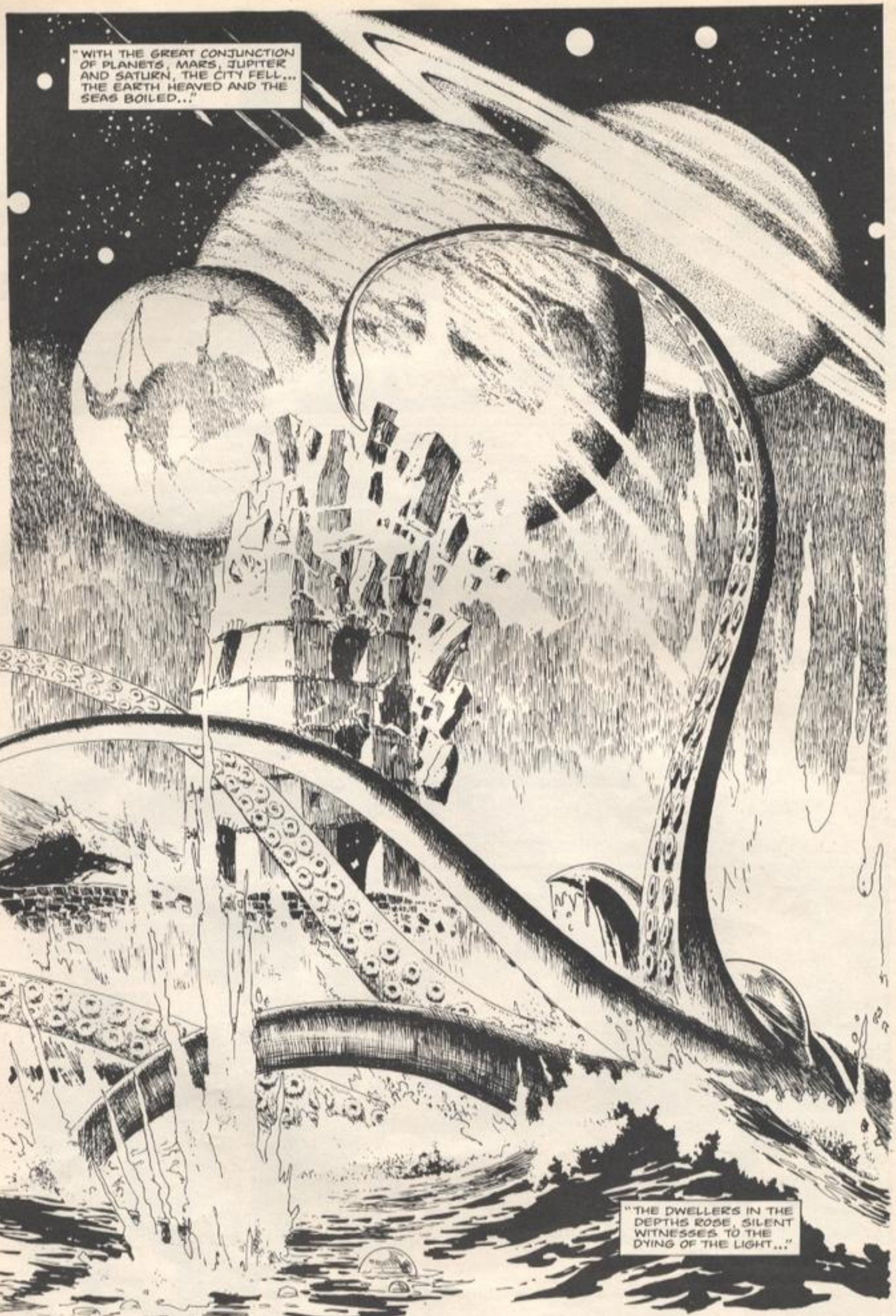
"BUT THE SECRETS HAD BEEN JEALOUSLY GUARDED FOR MILLENIA BY THE FAITHFUL FEW... ADEPT IN SORCERY... WHO MOURNED THE PASSING OF THE OLD WAYS."

"SUMMONING THE CHTHONIC WINDS FROM THE DARKEST REACHES, THEY TOOK THE CHARTS AND MADE THEIR ESCAPE..."

"INTO THE UNCHARTED SEAS... INTO THE ABYSS OF TIME AND TIDE..."

"INTO THE FROZEN MAW OF ***HELL!***"

AS FOR ME... I REMAINED FAITHFUL TO THE END, TRUE TO MY KING AND HIS DREAMS OF ETERNITY.



Continued on page 31

SEASON SURVEY

RESULTS

Favourite Episode: **Resurrection of the Daleks 2.**
Best Supporting Character: **Sharaz Jek.**
Best Villain: **Sharaz Jek.**
Best Monster: **The Daleks.**
Most Popular Story: ***Resurrection of the Daleks.***

Compiled by Gary Russell and Peter Lovelady

***This is it. All the counting is down and the results are final. You, the readers of* Doctor Who Magazine *have decided what was best about the last season of* Doctor Who.**

In all a total of 1030 cards were received in response to our *Season Survey*: it was quite amazing the differing views and opinions you all had on the various stories, characters and monsters who went to make the 21st Season of *Doctor Who* the success that it was.

Generally, everyone agreed that it was the best season for some time, with Peter Davison pleasing nearly everyone, supported ably by Janet Fielding and Mark Strickson, with more than a little help from Nicola Bryant making a popular debut, along with Colin Baker towards the end. The season also provided a menagerie of monsters – and that's the section we shall look at first.

And the winner of the *Favourite Monsters* award was, unsurprisingly, **The Daleks**. Terry Nation's tinpot meanies, this time brought to life by script editor Eric Saward, romped away with that award, a fact that Eric appreciated, but no one got near enough to Skaro to ask its occupants if they were pleased (well, no one we sent came back, anyway). It is nice that after a five year absence, given a good script, good actors and a talented director, the oldies still remain popular.

The Tractators, created by ex-script editor Christopher Bidmead were the second favourites with a substantial amount of the votes and other nominees included the Gastopods, the Silurians, the Sea Devils and the little Malus. Oh, and John Nathan-Turner's Hawaiian shirt gained a couple of votes as well!

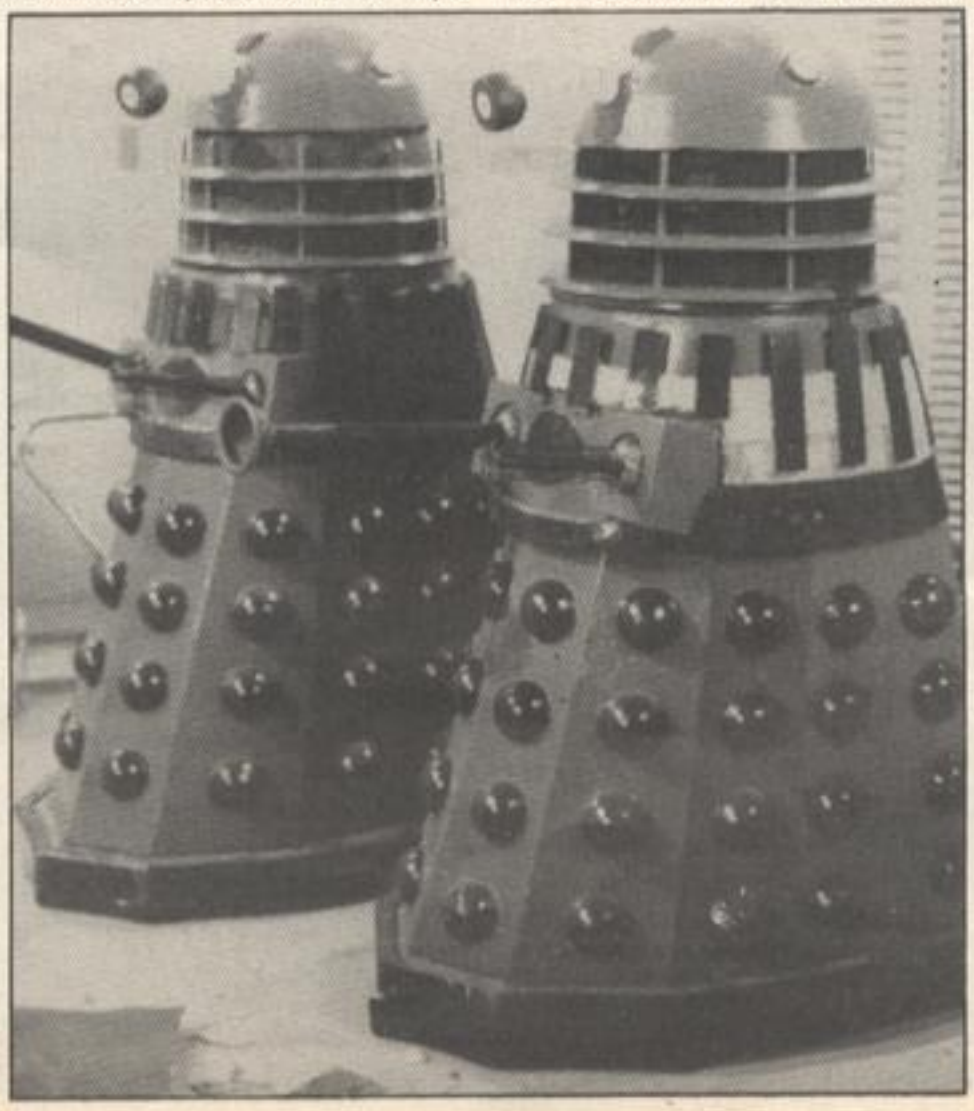
Best Supporting Character was a difficult section: Tegan, Turlough and Peri all gained a good deal of the votes there (one wag actually voted Peter Davison as *Best Supporting Character* – but they also voted Colin Baker *Best Villain* – nice to see a sense of humour creeping in). But the clear winner was **Sharaz Jek**, as played by Christopher Gable in *The Caves of Androzani*, by Robert Holmes, another one-time script editor. Other nominees who did well were Stein (second) Mr Range (third) and Jane Hampdon (fourth). Other votes went to Will Chandler, Norna and Salteen to name but a few. Easily the most open of the categories, at least two characters from every story were nominated at least once here.

The next section was *Best Villain* – and would you believe that Christopher Gable's **Sharaz Jek** walked off with that one as well – although the margin between first and second here was a great deal larger than in the *Best Supporting Character* section. In second place was the Master played for the last time, perhaps, by the excellent Anthony Ainley. Terry Molloy's Davros was third and fourth was Maurice Colbourne's Lytton. Morgus and Stotz from *Androzani* did well here as did Sir George Hutchinson from *The Awakening*. Other votes went to Mestor, the Sylveste Twins (?) – and to the reader who asked, no, we at Marvel don't know what a "spacecwaft" and a "mystewy" is either – Dr Solow, the Gravis and Timanov.

The last of our categories is one that expires this season. With episodes becoming fifty odd minutes long next January, to vote for a *Favourite Episode* would with the exception of the three part *Two Doctors* story, mean that you were voting for a whole 50% of the story anyway. Thus for the last time we present a *Favourite Episode* category and ironically it was won clearly by the fifty minute ***Resurrection of the Daleks* Episode Two**. In the runners-up race *Caves of Androzani* one, three and four all came close, as did *Twin Dilemma* four and *Resurrection* one.

Finally, the most important category of all was the *Favourite Story* category. Here we asked you to list the seven stories in order of your preference and these varied tremendously. Taking these in reverse, *Warriors of the Deep* seemed destined to lose from the word go, with only 2706 points – few had favourable comments about this serial perhaps its only consolation was the verdict from a few people that it was a good story but badly made, badly acted and badly directed. Sorry, Johnny Byrne – better luck next time. 3466 points put Colin Baker's premiere story in sixth place but the universal comment here was "Colin Baker was ace, shame about the story". *The Twin Dilemma* by Anthony Steven was not very popular. And now, although it was fifth, *The Awakening* was generally reckoned to be good – it is just that there *has* to be a fifth place and *The Awakening* was it. *Planet of Fire* by ex-director Peter Grimwade was fourth with 3880 points and in third place gaining 4015 points was Christopher H Bidmead's *Frontios*. Second and first place were comparatively close together but as time went on and your votes poured in, a clear leader emerged. Robert Holmes' first *Doctor Who* in a far too long time, *The Caves of Androzani*, immensely popular with everyone except the Australian censors who have decided to cut large chunks of it out because they claim it is too violent, came second this year with a mammoth 5386 points – and bearing in mind how well characters like Morgus, Stotz, Salateen and of course Sharaz Jek did in the other categories, *Androzani* would appear to have been the most popular story overall. But in first place was excellent and highly original ***Resurrection of the Daleks*** by current script editor Eric Saward with 5818 points – a choice echoed by the successes of the Daleks, Stein and Lytton in the other categories as well as the favourite episode section.

And that concludes the *1984 Doctor Who Magazine Season Survey Awards*. Possibly next year, we will expand the categories a little – most popular suggestion was a *Best Incidental Music Score* which seems a good replacement for the defunct *Favourite Episode* section. Still, that's a good few months away. See you next year...



ON TARGET

Vicki stepped out like a sylph from a sauna, and inquired politely . . . "You need my guidance? I shall be pleased to help in any way I can . . . " The effect was electric. Paris beamed and would certainly have twirled a moustache had he had one about him. "This is no horse of heaven," he noticed approvingly. "This is no Spartan soldier, either," Priam observed. "Then who is she?" demanded Cassandra, obviously prepared to object, whoever she was. "I'm no one of any importance," said Vicki decisively, "but I do know a bit about the future, if that's what interests you?" Well, of course it did – like anything! Except that Cassandra naturally felt that she should have a monopoly on that sort of thing, and bristled accordingly . . . "How dare you so? You are no Trojan goddess. You are some puny, pagan goddess of the Greeks?"

"Don't be silly of course I'm not! I'm every bit as human as you are . . ."

"How comes it, then, that you claim to know the future?"

"Oh really, Cassandra," said Paris, before Vicki could answer, "you know you're always going on about it yourself." Having already bristled, Cassandra now bridled; "I am a priestess, skilled in augury!"

"Yes – all those dreary entrails, flights of birds and so on. We know. Well, perhaps this young lady's read the same ones."

"Are you a priestess?" demanded Cassandra, prepared to make an issue of it.

"Not as far as I know. I mean, I never took any examinations or anything."

"Then how do you dare practise prophecy?"

"Well, I haven't yet, have I?" argued Vicki reasonably.

Exactly what Donald Cotton set out to do in his book of *The Myth Makers*, adapted from his own 1965 scripts, is a little unclear, but whatever ideas he had, this book is one of the finest, most enjoyable I have read for a very, very long time indeed. But let's get a few things straight. Somehow, I'd doubt those of you who want to see a redressing of the script will be too pleased – in this version, the Doctor, Steven and Vicki are almost incidental characters, very secondary to the plot: the Doctor has the most to do as he is mistaken for Zeus, the Greek God, at the book's start but quickly fades out of the storyline.

Steven and Vicki do little except hop between the Greeks and Trojans, Vicki falling rather suddenly in love with Troilus and Steven, uninjured in this version, going off in the TARDIS with the Doctor and one of the wicked Cassandra's handmaidens, Katarina. The main forte of the book is its humour – if nothing else *The Myth Makers* is a spoof – a spoof on both history and to an extent *Doctor Who* itself, written from the point of view of Homer (classical scholars should know him, ignorami like myself won't lose out, though) who, during the course of the book, loses both his eyes but still writes down the story for posterity.

Amongst the colourful characters he tells us about we can meet the Greeks, Odysseus – the giant of a man whose brain matches his brawn, Achilles (he of the unfortunate heel problem), a wimp with a brain to match, Agammemnon the supposed leader who doesn't quite know what he's doing and brother Menelaus who has caused the war because of his naughty involvement with a Trojan woman and

would rather go home and forget the whole thing. On the opposite side we have King Priam who is a lazy, rather fed up old man, his eager but inefficient son Paris, his strong violent and feared son Hector and, of course, the venemous daughter Cassandra – all of whom don't survive the fall of Troy (and neither do they deserve to).

Donald Cotton's ability to get a story across but make it so very amusing, funny and different is a skill to be admired and applauded and I now wait eagerly his adaptation of *The Gunfighters*, another of his none-too-serious scripts which should make interesting reading. But if it's a detailed account of what the original four episodes contained, then stick to our archive feature way back in issue 82 of **Doctor Who Magazine**.

And likewise, the second of our two books this month, another first Doctor story, *Marco Polo* bears little resemblance to its original seven part script, although the reasons here are different. Simply that John Lucarrotti has had to cut those seven episodes right down to make compact reading and, unlike Terrance Dicks' *Inferno* which cut the seven episodes well, Lucarotti sadly fails rather miserably here. Of course, it is possible that the reason *Marco Polo* isn't as good as most of the books this year (did the same man really write *The Aztecs*?) is because the story is, frankly, boring. Telling the tale of how the travellers meet the Venetian explorer who claims the TARDIS for a gift for the beautifully characterised Mighty Kublai Khan and causes the crew to travel with him for several months as they try to get it back the book cuts out a lot of adventure and excitement to replace it with well-written dialogue and comment. *Marco Polo* is not a badly written book by any means but it just doesn't have that grip that the other historical novels (*The Crusade, The Aztecs, The Myth Makers*) possess. Too much time is spent trying to set up a mood and thus all the drama of the story is condensed until it becomes insignificant. And the final assault where Tegana – he's a villain – attacks the Khan – he's a good guy

really – is over and done with so quickly that you almost miss it and the book ends rather down beat. Perhaps this is a lesson to all those that bemoan the lack of lengthy stories nowadays. They may be good on television but they clearly don't always make good books.

"Thirty six degrees of frost, farenheit" he said. The Doctor went to the digital time-orientation print-out on the central control panel and pressed the appropriate button. "Earth," he said, "in the year 1289."

"Certainly not the Caribbean, then" Ian muttered.

"There's no need for sarcasm, Chesteron." The Doctor operated the dematerialisation switch and all the lights went out. Hastily, the Doctor took his pencil torch from his breast pocket and shone it on the main fuse box. "The circuit breakers jammed," he said, "must've been a minor overload somewhere." He reconnected the breaker but nothing happened. "I can't work by torchlight," he added testily. "Open the door".

"What! In minus 20," Susan exclaimed.

"Put on your coat child" the Doctor replied, "but open the door so that I can see what I'm doing."

"It might be the middle of the night" Barbara observed.

"And it might be the middle of the day" the Doctor retorted. Ian opened the doors and was hit by an icy gust of wind. He shut it quickly. "Daylight," he reported.

"Then wrap up warmly," the Doctor advised.

"You'd think that something as sophisticated as the TARDIS would have a stand-by emergency lighting system," grumbled Ian.

"It doesn't need one" the Doctor snapped. "This situation can't happen."

Out of respect, the others refrained from pointing out that it could and had.

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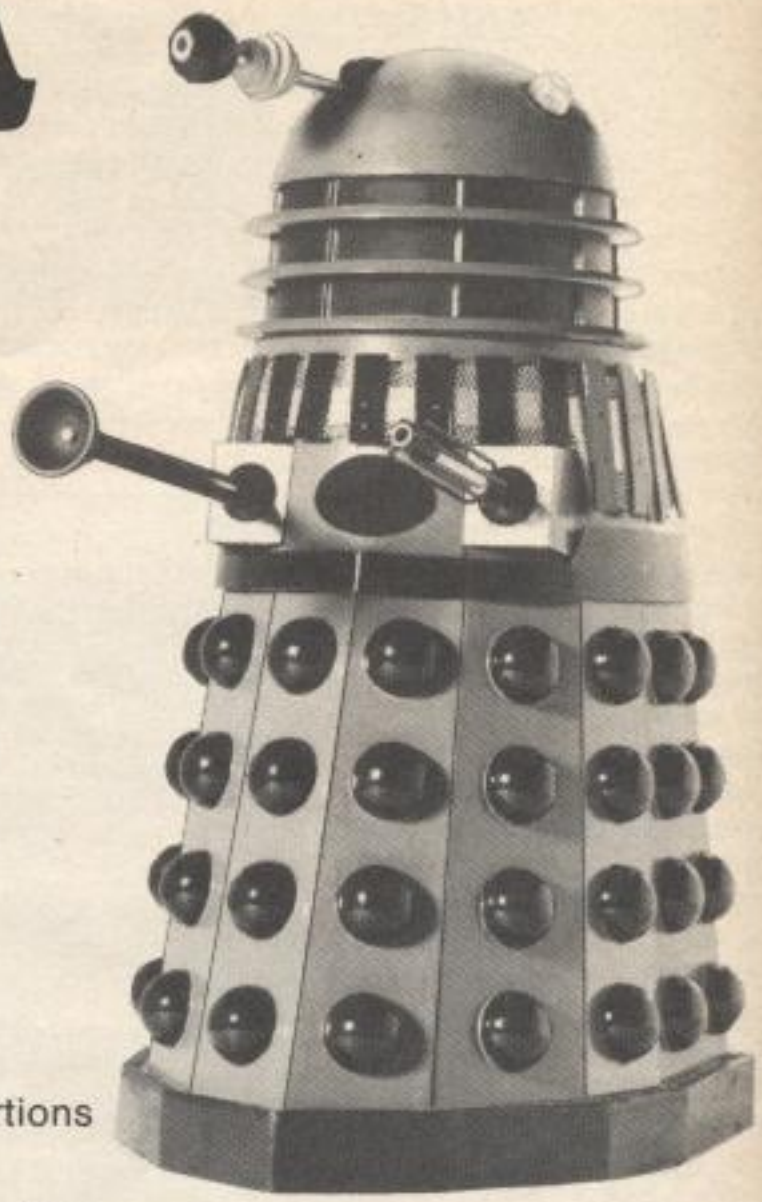

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EPISODE ONE

Munro, radio operator on an oil rig, is chatting to base when suddenly his equipment goes dead. The rig begins to shake. As he hears terrified calls for help the windows begin to buckle inwards and a huge scaly talon comes into view. The rig begins to disintegrate and with a roar it slides into the sea.

In the meantime the Doctor, with Sarah and Harry, lands on a Scottish moor in response to an emergency call from UNIT. They make their way to the Brigadier's temporary headquarters at the Tullock Inn, in a fishing village on the Scottish coast.

The Brigadier is discussing the situation with Huckle, operations director of an oil company. Three rigs have been destroyed in a month; all on board them have died. The Doctor and his friends arrive, driven by the Duke of Forgill, a local landowner with a strong dislike of oil operations and oil men. He has called to complain to Huckle about "your roughnecks trespassing and poaching on my property". Huckle says that his men have been warned. If any of them are caught they will be dismissed at once. The Duke advises another warning, if *his* gamekeepers find them they will be shot.

At first the Doctor is annoyed at being summoned to deal with an emergency in an industry producing what he regards as an old-fashioned fossil fuel, but when he hears about the deaths he is more co-operative. He sends Harry off to look at the bodies washed up from the wrecks.

Sarah, her journalistic instincts alert for a story, decides to interview Angus, the landlord of the inn. She admires a stag's head mounted on the wall and learns that the Duke presented it the week before. Angus says that only ill fortune attends those who settle by Tullock Moor, a strange, murky place which, when it mists over, is like the steam from a witch's cauldron. The locals say that it has been accursed for centuries, and now the evil spirits . . . the bogles . . . have been stirred up. While they are talking, they are being watched on a monitor screen.

Harry, driving to the hospital along a coast road, is startled by the sudden appearance of ▶

a man from the water. It is Munro. Before he can say more than "suddenly came came at us . . . smashed the rig to pieces . . ." he is shot by the Duke's gamekeeper, the Caber. Harry too is shot, and falls unconscious across Munro's body.

On their ship two Zygons — one of them the leader, Broton — are operating controls while out at sea a fast, unidentifiable object is rushing along below the surface of the water. Radio contact with yet another rig is broken off.

Harry is in hospital with a bullet graze on his skull. He is conscious but in shock. Sarah is left with him in case he recovers his senses while the Doctor examines a piece of the wreckage from one of the rigs. With plaster of Paris he is able to reconstruct the origin of one of the marks on the metal — a giant tooth. He is doing this at the inn, while the Zygons watch through their monitor. Broton says that already the Doctor has found out too much. He must be killed. One of the Zygons changes ▶

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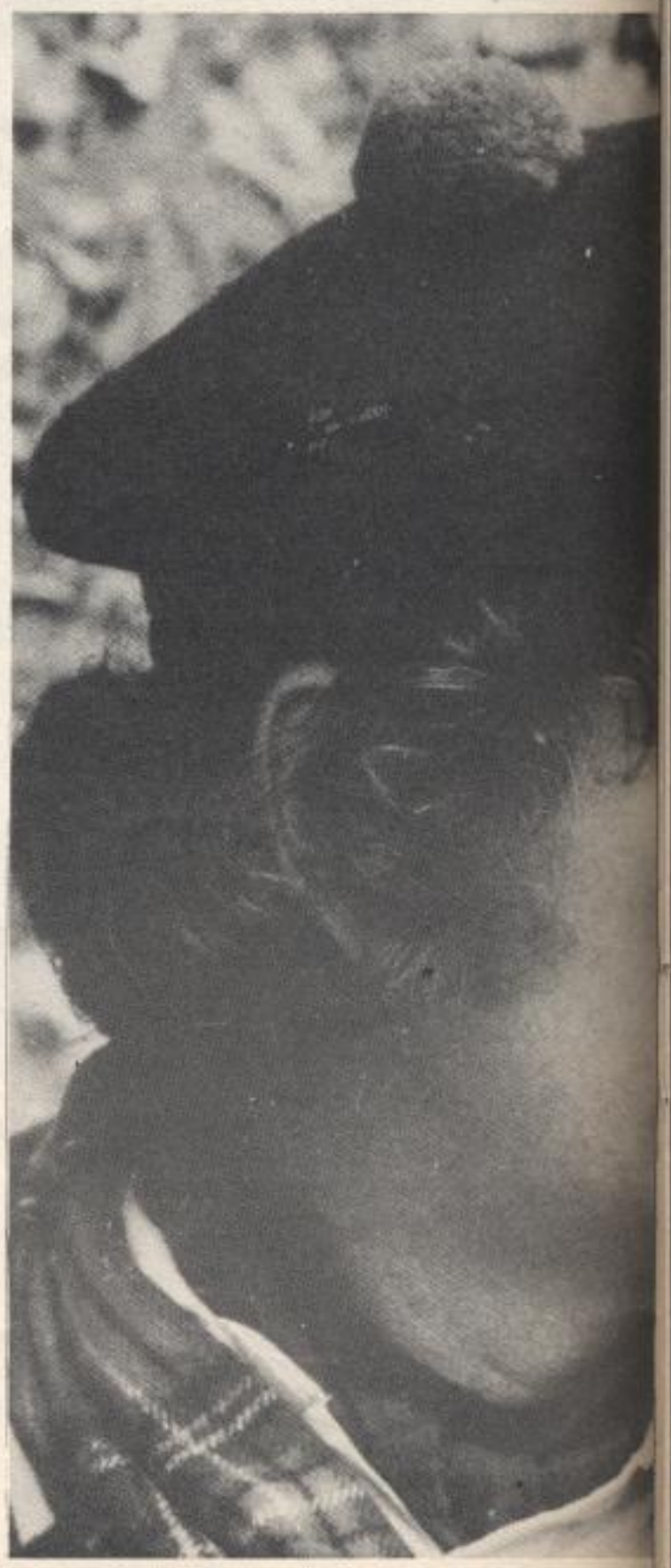
THE MA TERR OF THE ZYGONS

Fea by



Terror of the Zygons launched the fourteenth season of *Doctor Who* in fine dramatic style — and yet it very nearly did no such thing. This was not a close escape from the cancellation such as *The Twin Dilemma* recently enjoyed but a deliberate policy decision to move the four-part story from its original scheduled position made by series producer Philip Hinchcliffe. It had been intended that the story would conclude Tom Baker's first season as the Doctor (thus the cliffhanger ending of *Revenge of the Cybermen* would have led directly into the next adventure) but, as it was, the move of the series as a whole so that it ran from autumn to winter instead of winter to summer (as in the Pertwee era) meant that there was a distinct danger of broadcast episodes catching up with those still in production. Since the thirteenth season had ended in mid-May 1975 and the fourteenth was due to begin at the end of August (instead of December), the last story scheduled to end in June became the first story of the next season.

As if that wasn't complicated enough, the production of the story wasn't entirely without the odd headache, either. Robert Banks Stewart, the writer, was new to the programme and, as often happens with new writers, found his original idea changed into something ultimately very different in approach. A clue to this can be found in the story's original title, 'The Loch Ness Monster'. Banks Stewart found the legend of Nessie intriguing, and felt *Doctor Who* was the ideal medium through which to offer a possible explanation. However, script editor Robert Holmes had this element played down for two reasons — first, he found the Zygons themselves more interesting, and secondly he recognised the practical limitations of a story that relied too heavily on a giant-sized monster that would be difficult to realise credibly within the limits the show had to work. Thus 'The Loch Ness Monster' metamorphosed into 'Terror of the Zygons', although the original title was retained for Terrance Dicks' Target novelisation of the script. A scene deleted during production was to have had the TARDIS materialising invisibly (as in the Patrick Troughton Story *The Invasion*) but for reasons of time and money it had to be dropped, although again Terrance Dicks used it in the novelisation.

Incidentally Banks Stewart returned to write *The Seeds of Doom* for the show and found that much altered, too, while a few years later he was responsible for creating and producing two highly popular BBC detective shows, *Shoestring* and *Bergerac*.

The director was, of course, the great Douglas Camfield to whose memory this issue of **Doctor Who Magazine** is dedicated. Here, as ever, he was in fine form with his extraordinarily tense direction working particularly well on a script with more than a few shocks for its audience. Location filming took place, not as one might have expected in Scotland, but just outside Bognor Regis in Sussex. This necessitated the greater part of filming being done for the lowest cost but it also required some clever exploitation of the scenery to achieve the excellent on-screen Scottish atmosphere and flavour. First, the designer had to remove all signs and notices revealing the true location, while shooting in the nearby woods and marshland gave a characteristically bleak Scottish aura to the production. Then, after the episodes were completed, the addition of bagpipe music to the score helped to convey the authentic ambience and heighten the audience's awareness of the Scottish background. Of course, the Scots accents used by most of the cast helped too, as did the Brigadier's sporting the kilt for the first and last time in the programme's history — much to Sarah Jane's amusement. The Doctor himself had a slight deviation from his usual costume and donned a tartan-based outfit that only emphasised his overall eccentricity.

The Zygons themselves were a brilliant design feat, the result of pooling the talents of costume designer James Acheson and freelance monster-maker John Friedlander. The Zygons' appearance was based on a prenatal foetus shape with huge domed heads and rows of suction cups on the outside. The creatures were made using a mixture of rubber (for the faces) and fibreglass (for the bodies), while extremely painstaking costume fittings were required to ensure the maximum believability of the end creation. The cast who had to wear the costume testified, however, to its remarkable and unusual comfort!

Story designer Nigel Curzon based the interior of the Zygon ship around the intricate designs of the monsters themselves, reasoning that such a species would have suction cups and flexible knobs rather than the gleaming control panels, push buttons and levers of the usual alien spacecraft. The interior of the ship was bathed in a deep blood-red glow that added an eerie quality to the scenes therein — particularly when Harry and Sarah are on their own within the ships' rooms and corridors.

The story had an extraordinary number of complicated visual effects, clips of which were used in an American documentary to show how well some of these typical *Doctor Who* effects worked and how sometimes they did not quite come off. For instance, the model work used as the Zygon spaceship rises from Loch Ness and the destruction of the oil rig that begins episode one could not have been better designed, lit and shot. Similarly the matte shot of the ship in the quarry with the actors appearing to run past it is faultlessly achieved. Just as impressive was the transformation effect as

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AKING OF
ROR

Feature
by Richard Marson

the Zygon takes on human form. On the other hand, the puppet Skarassen CSO'd onto the film footage of Tom Baker being chased on the moors, and supposedly rising from the Thames at the end of the story failed to convince in every conceivable way. This was unavoidable but highly irritating, as the show's producer, Philip Hinchcliffe, pointed out. Without more time and money at their disposal, the production team were given no viable alternatives.

When the story came to be screened in Australia, the strict censorship rules out there caused some of the more violent scenes to be edited out of the transmitted version. However, at least the Australians did not have to suffer the indignity of some American fans when some wits in the regional TV stations there added burping noises to the Skarasen's few appearances!

This story was really UNIT's final fling, the team's last fully-fledged outing as opposed to their unspectacular and unrepresentative reappearance in *The Android Invasion* later that same season. Stalwart in their old roles as ever were Nicholas Courtney (who was not to appear again until 1983's *Mawdryn Undead*), John Levene and, bowing out as a regular companion, Ian Marter whose part, it was decided, was no longer necessary. Among the supporting cast was John Woodnutt as both the dry, humourless Duke of Forgill and the chief Zygon warlord Broton. Woodnutt had appeared in the series previously as Hibbert in *Spearhead From Space*, the Draconian Emperor in *Frontier in Space*, and was to appear again in the penultimate Tom Baker story, *The Keeper of Traken*.

As a backing feature to the new series *Radio Times* ran an article to coicide with the screening of episode one, although it concentrated far more on the legend of the Loch Ness Moster than it did on *Doctor Who*. By way of compensation, however, it was accompanied by a superb piece of Frank Bellamy artwork with another sample used on the programme page.

Incidental music was provided by composer Geoffrey Burgon whose score was a lilting change of mood from Dudley Simpson's electronic sound. Since then Burgon has of course gone on to compose the music for *Brideshead Revisited* and several other notable successes.

Terror of the Zygons proved the belief of BBC executives that the show would benefit from an autumn placing by achieving excellent viewing figures which were to continue throughout the rest of the season. With direction, acting and script all so strong it seems hardly surprising that the story was a resounding success, and yet its undoubted flaws could have been its downfall. Fortunately, the production triumphed and it is still evident, eight years on, how much thought, care and talent went into the making of *Terror of Zygons*. ■

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into the Caber and leaves.

Harry begins to come round. Sarah leaves him with the nurse, Sister Lamont, while she telephones the Doctor with the news. Sarah, while she is talking, sees a blurred figure descending upon her.

EPISODE TWO

The Doctor hears Sarah's scream and then silence, except for a slithering sound. With Benton he rushes to the hospital. Sister Lamont says that she left Harry for a few minutes and when she returned he had disappeared. Nor could she find Sarah. The Doctor and Benton begin a search. Sarah is in a decompression chamber. But when the Doctor (who is now on his own) goes in the door closes behind him. Soon he and Sarah are showing signs of distress; the Zygon watching on a monitor screen says that the trap has worked — they are dying.

Harry, now fully conscious, has been taken to the Zygon control deck where Broton tells him who his captors are. Centuries before their craft landed on earth to await rescue after an accident. Recently they learned that their own world had been destroyed in a stellar explosion. Now they must make Earth ready for their own people. They have the ultimate weapon — a gigantic monster they brought to earth in embryo form — the Zygons depend upon its glandular extract to stay alive. Their technicians have converted the creature into a weapon of devastating power — nothing can stand against it; a nuclear explosion would be a mere pinprick.

The Doctor has hypnotised Sarah and by using the power of his own mind over matter has managed to keep the pair of them alive. Benton finds them and they are released.

Huckle, carrying a small piece of signalling equipment found in the wreckage of the rig, arrives at UNIT headquarters to discover that everyone there and in the village is unconscious — made so by a white mist. In the distance there is the bellow of a monster, and a sentry is trampled down.

The Doctor arrives with Benton and Sarah. He decides that somebody or something wanted to pass unseen. Then he examines the pieces of equipment that Huckle brought and identifies it as a homing device. Broton, watching, is furious that the Doctor has escaped. And he adds that the trilanic activator must be recovered.

Harry is told that he has been kept alive because his body print may be needed. And he is shown a series of alcoves, each containing an unconscious human being. Among them are the real Sister Lamont and the Caber.

Sarah, who is alone, receives a visit from "Harry". There is something strange about him, and she chases him into a barn. Then he charges her with a pitchfork but misses, stumbles and falls on his weapon. But the figure lying dead on the ground is that of a Zygon. Broton realises that something has gone wrong, and dematerialises the body.

The Doctor decides that some sort of electronic surveillance is going on, and the Brigadier sets in motion a disinfestation procedure. Broton activates the monster. The Doctor, carrying the homing device, is followed. He finds it impossible to shake off the equipment. Sarah and the Brigadier realise that the Zygon base is under Loch Ness.

As Broton watches the pursuit of the Doctor by the monster, Harry gets ready to charge.

EPISODE THREE

As the monster is about to attack the Doctor, Harry leaps forward to the control console and pulls the switch to cut off the electronic signal. The device shatters and the monster moves off through the trees.

The Brigadier and Sarah reach the Doctor, and all three drive off to Forgill Castle. Benton, searching for electronic bugs, misses the one in the stag's head. Broton orders this particular monitor link to be removed.

The castle hall is empty, and the Doctor glances through the Duke's correspondence. From it he discovers that the Duke is president of the Scottish Energy Commission. The Duke himself enters and scoops the letters into a document case bearing his crest. He dismisses as ridiculous the idea of a monster commuting between Loch Ness and the North Sea.

Sister Lamont comes into the inn to discover Angus unscrewing the stag's head. He has noticed the eyes moving. "She" is the Zygon and kills him. Benton hears his dying scream and with his men goes in pursuit of the killer.

A call comes through to the castle from Benton says that the Zygon is cornered. Leaving Sarah behind to check references to the Loch Ness monster in the library, the Brigadier and the Doctor leave.

The Zygon changes back into the shape of the nurse, attacks a soldier and drives off in his landrover.

When the Doctor sees the stag's head he realises that the Duke — or rather his duplicate — may be involved. They rush back to the castle. Here, Sarah, left alone, has discovered that a section of the wall opens. She goes to investigate and finds herself in the alcove section where the imobilised human beings are lying — she recognises the Duke, the Caber and Sister Lamont.

Into the library come the Duke accompanied by his fellow Zygons; the Caber is helping the nurse who has been wounded. Her real name is Odda. The Duke says that Sarah must be found and destroyed. In the meantime she has met the real Harry and they begin to make their way out.

In the meantime, in the hall the "Duke" is telling the Doctor and the Brigadier that he has no idea where Sarah is. Presumably she has returned to the village. The Brigadier says they did not see her on their way over, and the Doctor finds blood on the floor. At that moment Sarah and Harry appear from the secret passage. The Duke changes into his Zygon form — he is really Broton. He seizes the Doctor and uses him to cover his retreat, taking him into the passage and locking the door behind him. As they can do nothing, his friends have to leave. But the Brigadier arranges for depth charges to be dropped in the loch. To escape the Zygon craft leaves the waters and rises into space.

EPISODE FOUR

Above: The Doctor (Tom Baker) is caught by the Zygons, and held captive in the organic control room of their alien spacecraft.

The Doctor, still in the Zygon space ship, learns that they are not leaving Earth. Knowing that the ship is crippled, the Brigadier too has realised this, and has altered all radar stations and Strike Command. But there is to be no attack.

Broton orders a jamming signal and tells the Doctor that in a few minutes there will be no need for further secrecy. The world will recognise its master.

The Brigadier leaves for London. Sarah and Harry search the castle. There is a complete blackout all over Britain, and no radar is working anywhere.

A Zygon reports to Broton that the monster is approximately one hundred and fifty miles from its target, and approaching the mouth of the estuary. The leader orders contact to be severed. The activator will bring it to the target from that range. He tells the Doctor that a Zygon space fleet is now on its way to Earth. It will be some centuries before they arrive and this period will be used to make a world fit for Zygons to live in — with forced human labour.

The Doctor manages to rig up a transmitting signal. Benton picks it up.

The Zygon think the Doctor is dead, but when they leave the compartment where is he, he opens his eyes. Then he makes his way to where the humans are kept in their catatonic trance, and rouses the Duke and the others.

Broton, in his guise as the Duke, and carrying the document case, leaves the ship.

The Doctor and his new allies destroy the ship's control equipment. Then they leave to find the Brigadier and his men with Sarah have just arrived — the Doctor's signal brought them. Harry has a thermal lance in case it was necessary to cut their way in. The ship disintegrates, killing all inside. But Broton is still at large, with the monster under his control.

The Brigadier and the Doctor decide that his target must be in London, somewhere on the river. And the 4th International Energy Congress, with distinguished visitors from all over the world, is opening at Stanbridge House, on the banks of the Thames. Broton has the Duke's pass.

The monster is reported to be swimming up the river — it is now four minutes from Stanbridge House. Broton/Duke has checked into the building, but now he cannot be found. The Doctor and Sarah run him to earth. Back in his own form, he is in the generator room. The Brigadier's men, alerted, are able to kill him, but the activator cannot be found and the monster is very near. Then the Doctor discovers it, fastened on his own back. Harry releases it with the thermal lance and just as the monster rears above the terrace the Doctor throws it over its head into the water. The device is destroyed. The monster vanishes. A few days later a photograph is taken of Loch Ness — with the humps of the now harmless creature rising above the surface. ■

DOCTOR
WHO
THE TERROR OF THE
ZYGONS

INTERVIEW

DOUGLAS CAMFIELD

Feature Interview by Gary Hopkins

***Douglas Camfield, "Britain's ace TV director", died on January 27th 1984 at the tragically early age of 52. Amongst his numerous directing credits are episodes of* Z Cars, Trial, Public Eye, Van der Valk, The Lotus Eaters, Sutherland's Law, Special Branch, The Onedin Line, Accident, Target, The Sweeney *and* The Professionals, *and plays for the BBC's* Thirty Minute Theatre *and Thames TV's* Armchair Theatre. *In recent years he directed a four-part BBC dramatisation of* The Child of the Vodyanoi *called* The Nightmare Man, *an eight-part serialisation of P.C. Wren's* Beau Geste *and a three-hour TV film based on Sir Walter Scott's* Ivanhoe. *His last production, screened earlier this year, was a six-part BBC serial called* Missing From Home. *But readers of this magazine will probably remember him best of all for his contribution to* Doctor Who. *Between 1963 and 1976 he was responsible for directing no less than fifty-two episodes, and was also involved with a dozen or more besides. In this special tribute to one of Britain's most popular and successful television drama directors, Gary Hopkins describes the effect of* Doctor Who *on Douglas Camfield, as well as the influence of Douglas Camfield on* Doctor Who.

"My most vivid memory of Douglas," writes producer Barry Letts, "is of his jumping off a table in a *Beau Geste* planning meeting, waste paper basket in hand to represent a zoom lens, as he demonstrated the development of a peculiar but precise camera shot. This was typical. His enthusiasm and technical expertise, always at the service of an extremely creative artistic sensibility, swept along production crew and actors alike."

I first met Douglas Camfield in 1978. He had just completed work on the second of two episodes for the Euston Films series *Danger UXB,* and was looking forward to tackling the first part of a new BBC series called *Shoestring*. But before that he was determined to indulge his passion for metal-detecting – usually on the banks of the Thames near his home in Richmond, Surrey – and also to make headway with a film script he was then writing. The overwhelming first impression I had was of a man of boundless energy, a marvellous sense of humour and wonderfully unpredictable; and nothing that happened for the rest of the time I knew him did anything to change that impression.

Shaun Sutton, the BBC's former Head of Drama, paid tribute to Douglas in an edition of the entertainments trade newspaper *The Stage:* "I shall always remember him as a cheerful man, rarely despondent. In the last years of his professional life he experienced considerable illness, but he refused to let this frustrate him . . . He leaves behind him the remembrance of hundreds of productions and a host of friends – actors, writers, directors, designers, cameramen – in the world of drama in which he so happily lived."

Douglas began his career when he joined the BBC as an assistant film editor in 1955, thereby forsaking his original aim of working for Walt Disney. In subsequent years he went on to work as an assistant floor manager, floor manager and then production assistant, before becoming a director in 1964. It was while he was working as a production assistant to director Waris Hussein that he became involved with the BBC's new science-fantasy series for children called *Doctor Who*. This was to be the start of a long association with the programme.

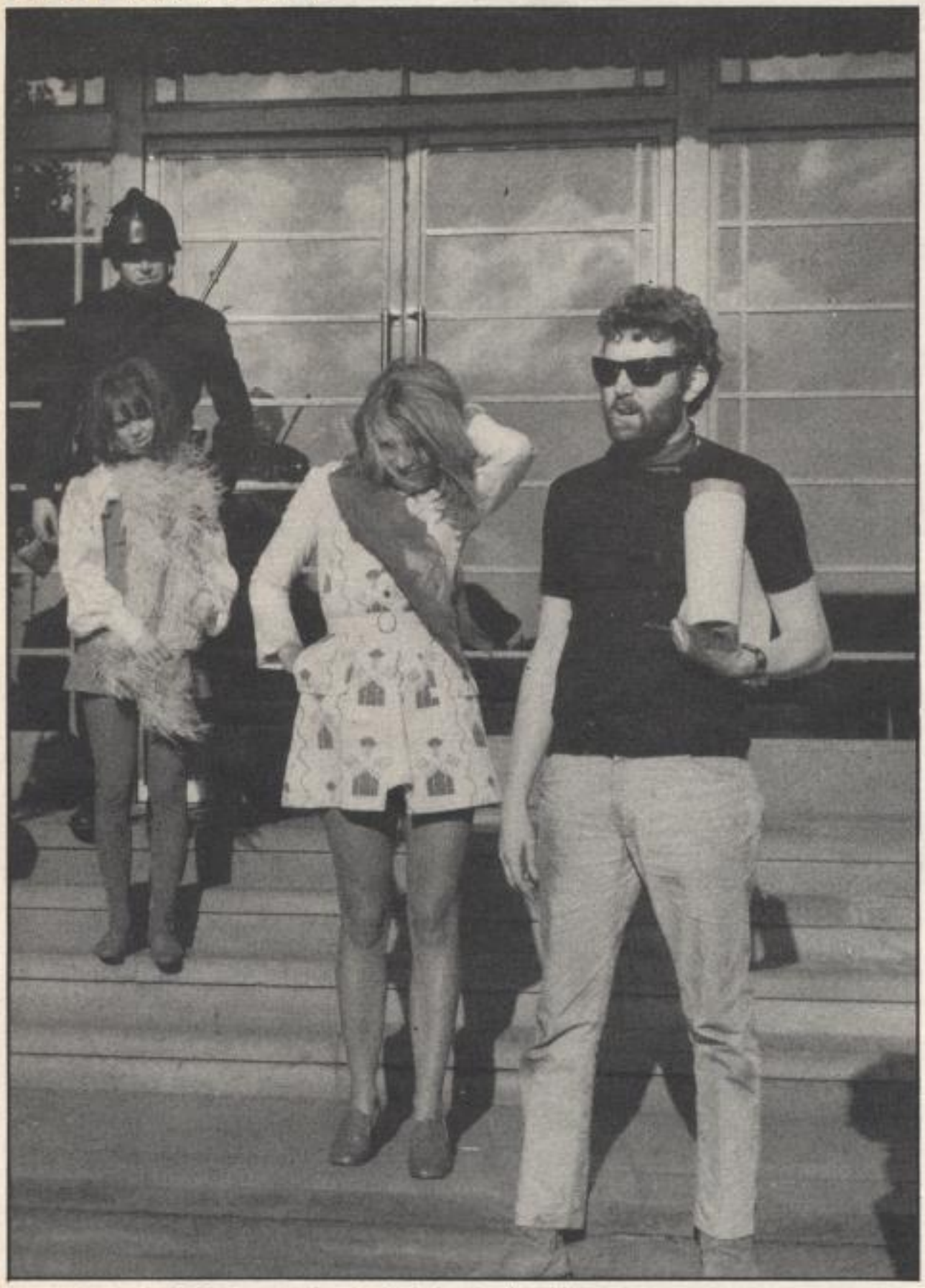
Having completed the first four-part for *Doctor Who,* set in the Stone Age, Hussein returned several weeks later to direct a mammoth historical adventure featuring the Venetian explorer Marco Polo. Douglas was again his production assistant, although he was responsible for directing scenes in both of these early serials, notably fast action fight sequences that were one day to become his speciality.

Shortly afterwards, Verity Lambert – the first producer of *Doctor Who* – invited Douglas to complete work on a four-part serial called "The Miniscules", leaving its original director, Mervyn Pinfield, to fulfil other more pressing commitments. But disaster struck. The two episodes directed by Douglas were deemed too flabby for transmission, and were quickly condensed and edited together to make *Planet of Giants* (as it was now called) a much tighter, faster-paced production. Although he valued the lessons learnt on this serial, Douglas wasn't happy with the result and remembered it with many reservations.

The Crusade in 1965 was a very different story. He recalled that "it was the best *Doctor Who* script I've ever worked on. Beautifully written, meticulously researched, and I don't remember having to alter a single line." For his first full *Doctor Who* serial as director he cast the distinguished actor Julian Glover in the role of Richard the Lionheart, and Jean Marsh as his sister Joanna. The production was sumptuous and stylish, with standards rarely equalled in later years, and Douglas was justifiably proud of what he achieved with it. "I enjoyed working on a costume piece because of the research involved and the challenge of trying to recreate another world in another time."

His next serial, *The Time Meddler,* had similar requirements and took the TARDIS and its crew to Northumbria in 1066. In this adventure *Carry On . . .* star Peter Butterworth played the mischievous time meddling Monk, a gamble in casting on the part of Verity Lambert that Douglas was quite happy to go along with. "The character of the Monk had a certain comic element that I wanted to emphasise, particularly in contrast to the Doctor." In spite of the fact the whole production was studio-bound, he used his ingenuity to devise a means of creating "exteriors". "Using back projection we were able to have huge clouds rolling across the sky like something from a Wagnerian opera." As with much of *Doctor Who* in the 1960s, the emphasis was placed more upon drama and dialogue than slick action-adventure. Nevertheless, *The Time Meddler* gave Douglas a further opportunity to demonstrate the virtues of fast-pacing and his policy of "keeping the frame moving", and established him as one of the strongest, most imaginative directors working on the show.

He was amused by the rumour that Sir Huw Wheldon's mother "liked the Daleks and was keen to ▶



Director Douglas Camfield and crew on location for The Invasion. (l to r) *Wendy Padbury as Zoe, Sally Faulkner as Isobel, Camfield, and Peter Halliday as Packer.*

see them on the screen again". Although the truth of this may never be known, the outcome remains even today one of the most memorable *Doctor Who* adventures ever produced. But *The Daleks' Master Plan,* all twelve episodes of it, provided Douglas with "an all-time challenge . . . If I could cope with this, I could cope with anything! Bit of an ego trip, really". The epic-length serial was fraught with problems, and he leant to hate the Daleks intensely. "I thought they were strictly limited in appeal and I don't understand why they became so popular . . . With Bill Hartnell they were dredged up in thin stories every season, so the novelty wore off very quickly."

Eighteen busy months passed before he found himself back in the *Doctor Who* production office, this time to discuss a script called *The Web of Fear* which would feature the return of the popular Yeti. Set in the London Underground, it was the first serial Douglas directed for Patrick Troughton's Doctor and his last as a staff director for the BBC. "Originally we planned to film that serial in the Underground itself," he remembered, "and approached London Transport for their permission. They wanted the ridiculous sum of two hundred pounds an hour! So, with a lot of hard work, we built our own Underground in the studios, copying from the originals. After the serial had been broadcast, we received a letter from the Transport authorities saying that they were going to sue us for using their tunnels after all, and we hadn't been anywhere near them!"

In *Doctor Who Monthly* issue number 72 actor Nicholas Courtney – who played Lethbridge-Stewart in *The Web of Fear* – recalls "Douglas Camfield having to use endless ingenuity in shooting the same piece of set from so many different angles to make it look like different parts of the Underground system . . .". Courtney was one of Douglas' favourite actors and had worked with him during *The Daleks' Master Plan,* in which the former played Special Security agent Bret Vyon. Writers Mervyn Haisman and Henry Lincoln had created a character named Colonel Lethbridge for *The Web of Fear,* "a rather straight-laced, up-and-down bloke when he was first conceived," and Douglas offered the part to actor David Langton. Langton "politely declined" the role and it was offered instead to Nicholas Courtney, already cast in that production as the ill-fated Captain Knight. "One way or another I did a bit of thinking," Douglas explained. "Could we make the Colonel more interesting, younger and more dashing? Someone like 'Mad Mitch' of the Argyles who was making headlines out in Aden. Perhaps he could be one of those Anglicised Scottish aristocrats found in the Highland regiments?" And thus was Alistair Lethbridge-Stewart born . . .

The acknowledged embryo of the para-military organisation later called UNIT, *The Web of Fear* enabled Douglas to indulge another of his passions – military history. As Nick Courtney comments, Douglas knew a great deal about the military "and was always keen to get it right, probably because he was in the army himself". So it wasn't surprising that he was invited back to direct *The Invasion* a season later, now a freelance director and itching to move on to new pastures. For the time being, though, he was happy to co-ordinate the enormous requirements – military and otherwise – of this production, and felt easier about directing humanoid Cybermen than Daleks and Yeti. As *Radio Times* proclaimed on 30th November 1968, "For this *Doctor Who* story more filming was done on location than ever before, and the production team were fortunate to have the co-operation of both the Army and Air Force on scenes that involved such equipment as jeeps, a transporter plane, a three-ton lorry, and a rescue helicopter". Not to mention the 2nd Battalion of the Coldstream Guards! Nick Courtney also remembers that Douglas "was very insistent that he wanted real soldiers and not a group of extras with long hair".

While Courtney recreated his role as Lethbridge-Stewart (now promoted to Brigadier, in Douglas' view a militarily illogical promotion), Kevin Stoney followed his super-villain Mavic Chen role in *The Daleks' Master Plan* with his portrayal of Tobias Vaughn in *The Invasion.* Amongst the casts of both of these productions, and who would also appear in the 1970 serial *Inferno,* was actress Sheila Dunn, otherwise known as Mrs Douglas Camfield, "Working together was a very professional arrangement," reveals Sheila, who married Douglas in 1965. "We said 'goodbye' at the rehearsal room door, so to speak, and I was treated exactly the same as the other actors." But the "rep company" built up by Douglas over the years – which included Walter Randall, Ian Fairbairn and later John Challis and John Forgeham – rewarded their director with consistently strong performances and complete faith in his judgement.

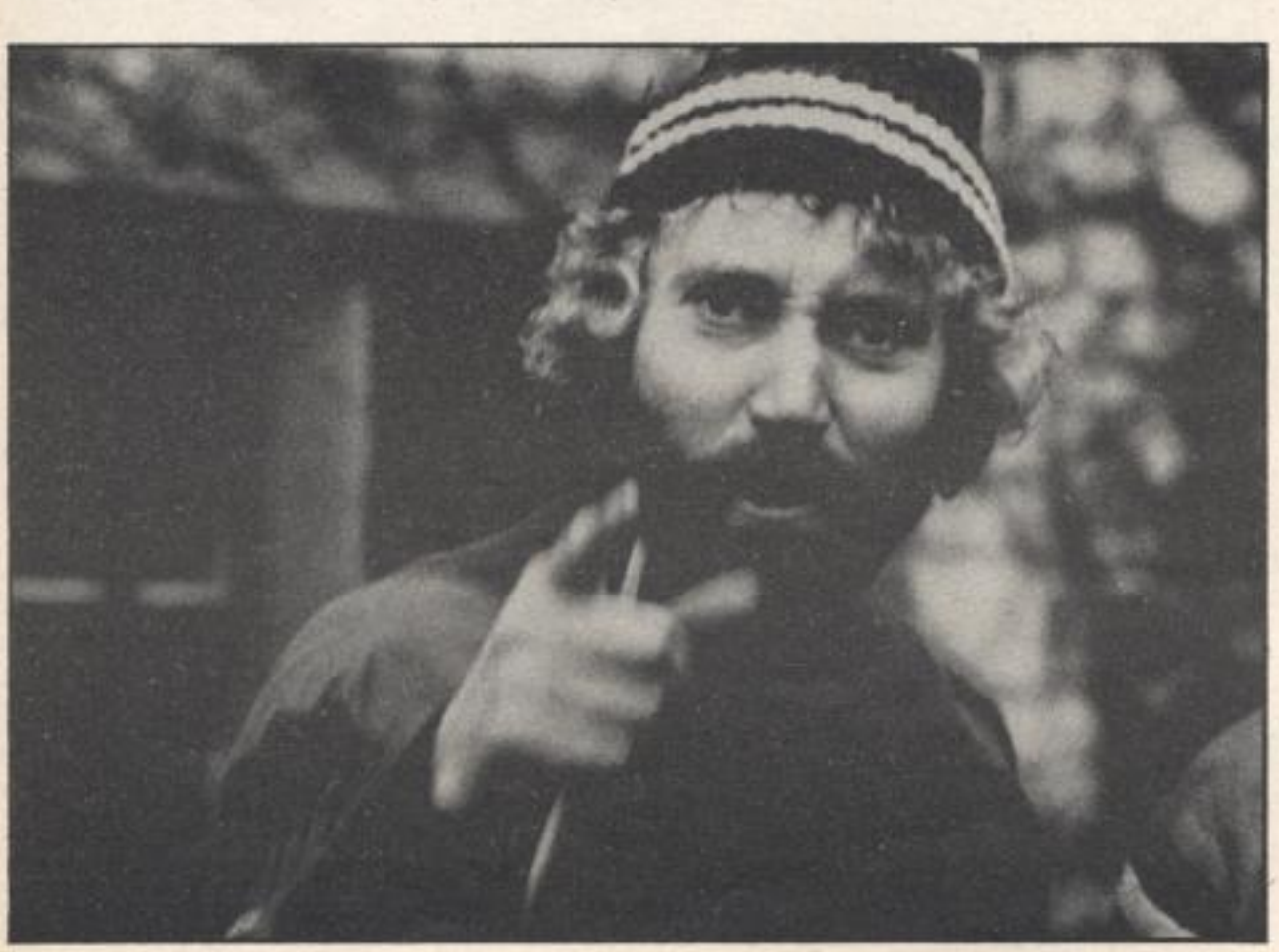
By the time he returned to *Doctor Who* – for *Inferno* – the show had a new format, a new producer (Barry Letts), a new star (Jon Pertwee) and was being made in glorious colour. But his involvement with Pertwee's Doctor was destined to be brief. Although credited as director for all seven episodes of *Inferno,* Douglas had been forced to leave the production after only a few weeks due to ill-health, and Barry Letts stepped in to rescue it. Despite his great admiration of both Letts and script

editor Terrance Dicks, he recalled that the Pertwee era became "a shade 'cosy'. There was a reliance on well-tried ingredients and, although there were big strides in the *Doctor Who* technology – CSO and other innovations – the show tended to stick to a proven format. It was successful but predictable".

Not so Tom Baker, " . . . a genuine eccentric, larger than life in all respects and very talented. I reckon, on balance, that he's my favourite Doctor". Five years had passed since *Inferno* when producer Philip Hinchcliffe invited Douglas to direct *Terror of the Zygons* (see feature on page 14). "But there were a lot of problems on the show. Massive rewrites, a so-so Loch Ness monster and others I'd rather not mention. Still," he reflected philosophically, "you can't win 'em all!"

Above: ***A break during the shooting of*** **The Invasion. Below:** ***Douglas Camfield on location for*** **The Seeds of Doom.**

His next and final *Doctor Who* serial, *The Seeds of Doom,* was plagued with more than its own fair share of problems, but Douglas remembered it as a much happier experience. "I cast a lovely guy named Tony Beckley as the megalomaniac millionaire Harrison Chase. He made a great villain, one of the best, and was a joy to work with." One of the problems Douglas encountered – and a perennial pain in the posterior for *Doctor Who* – was that of censorship.



However, he would always defend his work boldly. "There are all these people – with the best motives in the world, I'm sure, supposedly cleaning up television. But there *is* a switch on every set and the box *can* be turned off. I believe the viewers want more horror, not less, and the children are amongst our most bloodthirsty clients. *Doctor Who* is a fantasy programme," he continued, "a fairy tale even – and our efforts ought to be seen within that context. I reckon we trail a long way behind the Brothers Grimm . . ." The success of *The Seeds of Doom* seems to support his idea of what makes for good television.

"It's been said more than once that I wouldn't make a bad Doctor himself," he told me, and often joked that he'd borrowed his hair from Jon Pertwee. Ironically, though, his only appearance in *Doctor Who* occurred in a story he didn't direct. The final episode of *The Brain of Morbius* (1976) saw the Doctor and the evil Time Lord of the title locked in conflict, with one mind battling for superiority over the other. Images of the Doctor's previous selves were flashed onto a screen, including the slightly disguised features of producer Philip Hinchcliffe, director Chris Barry, script editor Bob Holmes, writer Terrance Dicks and Douglas Camfield. The debate concerning the fictitious ownership of these faces – ▶

the Doctor or Morbius – was irrelevant; but, yes . . . I think Douglas would have made a great Doctor!

He enjoyed his years on *Doctor Who*, and was always willing to acknowledge the important part it played in his professional life. "it's grown up a lot since I started, and the series still sometimes produces the wondrous idea or the intriguing concept." He was constantly surprised by the attention lavished upon the show by its afficionados, and overwhelmed by the reception he received whenever he visited *Doctor Who* conventions. But as he pointed out, concerned by the obsessive attitude towards the show displayed by some of its devotees, "*Doctor Who* was always intended as a bit of fun, escapism, amusement, it was never meant to be taken seriously. It's astounding that so many fans expend so much energy and interest on a show with built-in obsolescence."

After a good deal of thought he made the decision to leave *Doctor Who* once work was completed on *The Seeds of Doom*, and vowed never to return. "I wanted to go out on a high note," he said. Having reached a point in his career when he wanted a greater challenge, he naturally felt that *Doctor Who* represented part of a rut into which he'd fallen. "Each time I completed a *Doctor Who* serial I'd hear that there was a knockout script in the pipeline, and I'd end up on the *Doctor Who* treadmill again." Regular offers of work on the series continued for several years after his self-imposed exile, and he found a few of them very tempting indeed. "I'm flattered that people want me to go back," he admitted, "and I *have* thought about it a lot. But I promised myself I wouldn't, and a promise is a promise."

Despite the fact that *Doctor Who* constituted only a very small part of his distinguished career – merely the tip of a formidable iceberg – associations with that show were strong, and inevitably influenced his other work in subsequent years.

"Am happy to tell you that I'm directing a major 2½ million-pound movie at Pinewood Studios," he wrote feverishly in September 1981. "Very challenging, it's the break of my career!" Stars of this Norman Rosemont production of *Ivanhoe* (in Association with Columbia Pictures TV for CBS) included James Mason, Olivia Hussey, Michael Hordern and Anthony Andrews; but a few other familiar faces – like Kevin Stoney and John Forgeham – were also present. Sixteen years after casting Julian Glover as Richard the Lionheart for *Doctor Who*, Douglas re-cast him in the same role for *Ivanhoe*, "a little older and wiser", but otherwise unchanged.

A more recent classic – *Beau Geste* – was recorded during the summer months of 1982, and teamed up Douglas again with his good friends producer Barry Letts and script editor Terrance Dicks. Douglas had urged the BBC to dramatise *Beau Geste* for many years, and had even suggested a story of the French Foreign Legion to the *Doctor Who* office in 1975. Producer Philip Hinchcliffe liked the idea, Douglas wrote the scripts but, much to his disappointment, the serial was never produced. However, the 1982 version of *Beau Geste* (screened again this year) was greeted with critical acclaim and was, for Douglas Camfield, a dream come true. He was in his element, and spoke with great fondness of the happy months spent on that production.

This was followed in 1983 by the six-part mystery serial called *Missing from Home*, which has also

Above: *The Doctor tries to stop the advance of* The Brain of Morbius. **Below:** *Douglas Camfield dressed to appear as one of the Doctor's past incarnations in the story above.* **Right:** *Sarah and the Doctor in the Camfield directed adventure,* The Seeds of Doom.

earned great praise from viewers. He was due to begin work on the BBC's new production of *The Prisoner of Zenda* – again for Barry Letts – when he died, and was still hoping to break into feature films and thus fulfil his ambition of many years.

Director Graeme Harper paid fond tribute to Douglas Camfield in issue number 90 of *Doctor Who Magazine*, by commenting that "this man could make magic out of nothing – he was brilliant". He dedicates *The Caves of Androzani* to his memory, adding that "He taught me so much". Douglas didn't live to see that particular show – written by his favourite *Doctor Who* writer Robert Holmes – but I know he would have adored it. His influence lives on in the work of Graeme Harper.

Shaun Sutton again: "He was an absolute professional, and his work was always clear-cut, enjoyable and entertaining." Douglas made the distinction between technical directors – those who understand the myriad complexities of TV drama production – and directors who fail to grasp the technicalities of a camera, but who are nevertheless very good with actors. As frank as ever, he once described himself as "a technical director, who also happens to be very good with actors!" I don't think anyone would dispute that. There will always, I'm sure, be good directors; but there will only ever be one Douglas Camfield.

Doctor Who Magazine thanks Sheila Camfield for her kind co-operation.

■

DOCTOR WHO PHOTO OFFER 4

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102. Sarah outside TARDIS (*Death to the Daleks*)
103. Sarah in white sitting on beacon floor (*Ark in Space*)
104. Sarah (Portrait) (*Terror of the Zygons*)
105. The Doctor and Sarah (*Terror of the Zygons*)
106. Sarah smiling (*Terror of the Zygons*)
107. Sarah in hooded fur coat (*Seeds of Doom*)
108. The Doctor buried in snow (*Seeds of Doom*)
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110. Sarah holding fossilized hand (*Hand of Fear*)
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112. Leela (Portrait) (*Face of Evil*)
113. The Doctor in Sherlock Holmes outfit (*Talons of Weng-Chiang*)
114. Leela in sewer (*Talons of Weng-Chiang*)
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117. Romana 1 (Portrait) (Publicity Shot)
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138. Tegan (*Castrovalva*)
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ATTACK OF THE CYBERMEN

Feature by Richard Marson

Fortunately for me, the task of finding Gerrards Cross proved somewhat easier than it had done for Gary, thanks to help from some of the local population. Thus I arrived on the location in good time to watch the bulk of the day's work. The weather behaved itself perfectly – in fact as the day went on it got so hot that the poor production team had rapidly to shed jumpers, shirts, indeed everything decently possible! There were so many pairs of dark glasses in sight that the overall impression was of a party of sunbathers in the South of France rather than a hard-working BBC film crew in a Buckinghamshire gravel pit.

Unfortunately for the actors – especially those encased in Cybermen's suits – the day's shots comprised action scene after action scene with a lot being demanded of them. True to the professional spirit of the show, though, everyone managed to give of their best – while a pause every so often to allow the Cyberactors some fresh air seemed only reasonable.

With another extension into the early evening, as on the previous day, some stunning lighting effects resulted. Director Matthew Robinson must have finished up with some superb footage. This was also due partly to the work of visual effects who were very much in evidence, depending on the way the wind was blowing, proved relatively straightforward if distinctly strong-smelling – they had several extremely complicated effects to achieve. These also had a high risk factor as explosions were called for and can never be reckoned entirely safe. The risk was minimised by the meticulous care and time taken with each slot, planning, setting up and shooting each scene or cutaway shot without rushing things. Luck was obviously on the team's side and fans of *The Five Doctors* can look forward to some more of those spectacular Cybermen in action shots.

The gentlemen who played the Cybermen were a wonderful group of actors whose dry sense of humour made it seem as if they had known each other for years. They had to be ferried from the main make-up and costume huts via a minibus with which the AFM, Penny, had constant radio contact. It was strange to hear her talking into the two-way radio and asking for "three more Cybermen" as though ticking off items on a galactic shopping list! The difficulties the actors experienced in seeing through their masks were still more apparent than they had been the day before. The terrain was not exactly

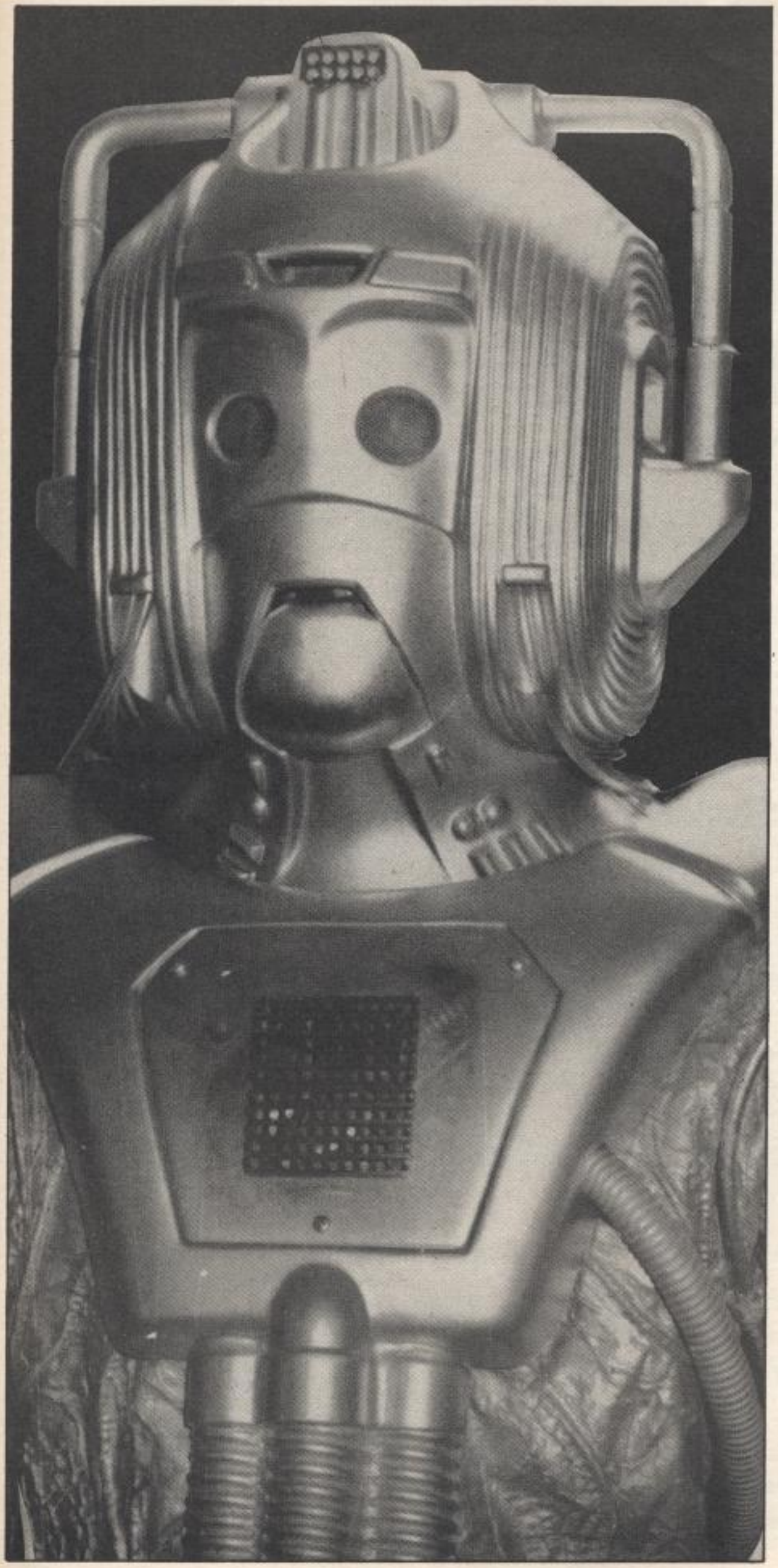
Above: *The Buckinghamshire gravel pit that is transformed into the surface of an alien planet.* **Right:** *The fearsome face of a Cyberman.*

easy going anyway, and one of the Cybermen, Ian, was annoyed that he couldn't master his own movements. "I thought I'd worked out this walking business but it's not that easy . . . it's not easy at all, actually!" he added mournfully. Nevertheless I'll be very surprised if you see any Cybermen trip up when the show is aired!

Good news for all fans is that series semi-regular Pat Gorman has once more been working on the show. No doubt about it – he knows his job. With every take his stamina and enthusiasm only increased, and considering the dynamic nature of the stunts he was called on to perform, it's no wonder he has such a fine reputation.

Although this was only his second story, Matthew Robinson is a tremendous director. Distinctive in his baseball cap and blue jumper he has the quiet authority, not of the Hollywood cliché-image of a dictatorial director but of an artist who knows his job inside out. For some shots the camera was taken up to the perilously unstable heights of one side of the pit. The result was an overall shot that was breath-taking – with the camera careful to avoid including the tree-line in shot and thus spoil the faultlessly achieved illusion.

The main thing that strikes an outsider on a film set are the contrasts. One minute there are frenzied bursts of activity with everyone after the director's attention while actors concentrate on movement and lines; the next there is absolute silence as filming starts. Then all the spectators stop talking and what is actually a gravel pit in Buckinghamshire becomes, on one side of the camera at least, the eerie wastes of an alien planet. Humour characterises the set and it was lovely to see how well the team worked with each other. There was, of course, room for disagreement, too – usually over the technical details of an effect or minor traumas such



as when a Cybermen inadvertently trod on his own gun, breaking it in two. Rapid repairs saved the day with the minimum of fuss. Visual effects designer Chris said, "You learn not to panic!"

During the course of the filming it was possible to predict some of the excitement in store for the audience when *Attack of the Cybermen* is eventually broadcast. In no other way can the word "predictable" be applied to this story with its emphasis on drama, pace and quite a few shocks as well. The Cybermen are as ruthless as ever – the same cold, machine-hearted creatures that have become so much a part of the show's legend.

The great thing about the weather – apart from its suntanning value – was that the lighting was more or less completely natural with only one of the BBC's own lights needed to supplement it. In the heart of what seemed like summer at last, the glinting silver Cybermen looked still more incongruous and menacing.

A tea break in the afternoon provided an opportunity to chat with Pat Gorman who professed himself delighted to be on the show once again. He said he could hardly believe that he still there and had survived all the knocks and bruises without any serious injury, although that applies just as much to his wide-ranging career in TV and films as to his appearances in *Doctor Who*. Being much in demand, he says he can't do the show as often as he'd like, while anyway the emphasis has shifted from stunts now, or at least lessened so that the main cast can do their own. The Havoc years may have gone but I would dispute that impact of *Attack of the Cybermen* will be any the less.

Shooting a relatively small pit in such a way that it looks like a huge desolate landscape demanded a lot of ingenuity, and by the completion of filming the camera had taken shots at many different angles – something just not possible in studio because television pedestal cameras are so much more bulky and correspondingly less flexible than the small lightweight film cameras used on location. They also don't unnerve the actor so much – acting to a film camera, said one of the workparty extras, is less distracting because a TV studio's trappings are not easily blocked out. It's all a question of suspending any idea you're in a studio and substituting the idea you are, as in this case, on an alien planet. On location this can be marginally easier, though he added by way of an afterthought, "It also depends on whether it rains or not!"

The two-day shoot at Gerrards Cross finished with not so much a sigh of relief but more a sigh of justifiable satisfaction from everyone. It had been an excellent productive day and from what I say bodes well indeed for Colin Baker's first Cyber-story. As ever our grateful thanks to a crew who are more like a family and made us, for a little while anyway, feel part of the extraordinary adrenalin and creative input that makes *Doctor Who* what it is. Producer John Nathan-Turner is justifiably proud of his team and looks like scoring a big hit with the season to come if *Attack of the Cybermen* is anything to go by.

Finally my thanks to Patrick Mulkern who provided me with transport to what was a fascinating on-the-spot piece of reporting. ■

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"...AND HIS NAME WAS ***DEATH.***"

OLD TIME? OLD TIME? ASTROLABUS?

WHY DOES YOUR NAME SUDDENLY HAVE A FAMILIAR RING?

MY NAME IS LEGEND ON A DOZEN WORLDS. DO YOU STILL NOT ***KNOW*** ME, TIME-LORD?

IT'LL COME BACK TO ME, GIVEN TIME. WHERE WERE WE?

ALEXANDRIA HAD FALLEN... WHAT BECAME OF YOU THEN?

THE CITY FELL...TORN APART BY SEISMIC UPHEAVALS AS THE EARTH'S GRAVITATIONAL FIELD BUCKLED AND WARPED...

"BY THAT TIME I HAD FLED... I WAS TAKEN ABOARD THE VISITORS' SKYSHIP..."

THE MERIDIANS OF TIME COLLAPSED INTO CHAOS. THE CITY AND ITS LIGHT FELL FROM REALITY INTO LEGEND... ONLY DIMLY REMEMBERED BY GENERATIONS TO COME.

"WITH MY KNOWLEDGE OF THE STARS WE TRIED TO FOLLOW THE PATHS OF TIME THAT HAD OPENED IN THE VOYAGER'S WAKE..."

"BUT THE ELECTRO-MAGNETIC STORMS WERE TOO STRONG..."

"THE SKYSHIP CAME TO GRIEF... PLUNGED INTO THE SEA IN THIS BARREN REALM... AND ONLY THIS DESERTED BEACON TO BEAR WITNESS..."

AND I **KEPT MY PROMISE**! I REKINDLED THE FLAME AS THE CENTURIES PASSED...I HAD **BECOME** THE FLAME, DON'T YOU SEE?

IT IS MY **SOUL** THAT BURNS IN THE GALLERY ABOVE!

MAD.

YOU'RE QUITE, QUITE MAD.

I KNOW WHO YOU ARE, YOU **FRAUD!** YOU'RE ASTROLABUS... THE THIEF OF TIME!

YOU STOLE THE BOOK OF OLD TIME FROM GALLIFREY BEFORE I WAS EVEN BORN!

YOUR NAME **IS** LEGEND, ASTROLABUS THE STAR-TAKER... YOU'RE A PLUNDERER, A PIRATE, AND A **THIEF**!

NO.!!

I'M A **REAL** TIME-LORD! A **PIONEER**! IT WAS **I** WHO CHARTED THE FIRST MERIDIANS OF TIME.

IT WAS **I** WHO RELEASED GALLIFREY FROM THE CHAINS OF THE PRESENT!

YOU **PLUNDERED** THE PAST OF ITS GREAT TREASURES! AND YOU'RE DOING IT STILL!

YOU STOLE THE BOOK OF OLD TIME... RASSILON'S SACRED WORK... AND YOU ABUSED YOUR POWER!

AND I'LL BET IT'S STUFFED TO THE GUNNELS WITH THINGS YOU'VE PILLAGED FROM EVERY PAST AGE ON A DOZEN PLANETS!

YOUR POWER... THAT'S ALL YOU *CARED* ABOUT.

IT ALL MAKES SENSE NOW... YOU *ARE* A TIME-LORD, AND THIS... THIS DESERTED BEACON IS YOUR *TARDIS!*

YOU'RE WRONG! I MERELY CLAIM MY JUST REWARD!

THEY WERE THINGS I *DESERVED!* PAYMENT FOR MY *GENIUS!*

NOTHING ELSE EXISTS EXCEPT THE UNKNOWN... THE EDGE OF YOUR EXPERIENCE. NOTHING ELSE EXISTS EXCEPT A DOOR...

A DOOR INTO THE DARK.

I'VE GOT TO GET THROUGH... I'VE GOT TO GET OUT! THERE'S ONLY **MADNESS** HERE! IT'S ONE BIG TRAP... I'VE GOT TO...

...GET FREE!

FOR A TIME-LORD, THERE CAN BE NO HARD-EDGED REALITIES. WHEN THE INFINITE BECOMES YOUR OWN BACKYARD, WHAT ELSE IS LEFT BUT TO **FEEL** YOUR WAY?

GET FREEEE!..

WHEN LOGIC AND REALITY PROVE TO BE MERELY LOCALISED AFFAIRS, WHAT BETTER WAY TO FIND YOUR FEET, THAN TO FALL?

TO BE CONTINUED.

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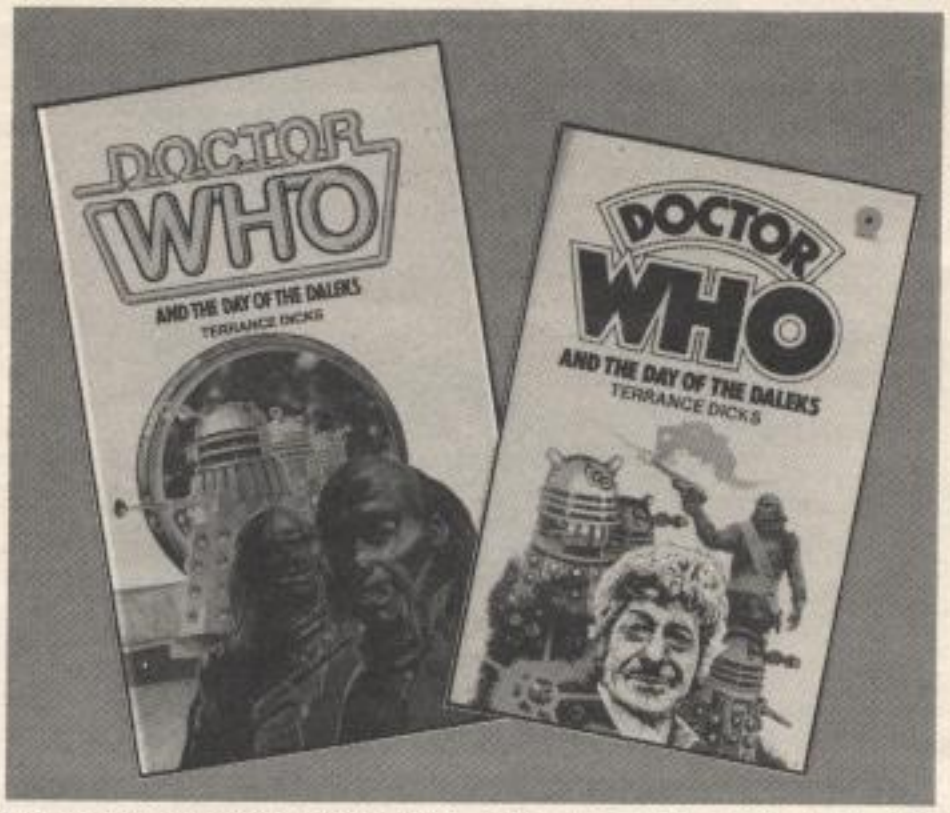


First letter out of the postbag this month comes from William Bubb of Evesham who asks, after the recent return of episode three of *The Wheel In Space* to the BBC, exactly which stories the Cybermats appeared in and whether they differed from story to story.

Well, their first appearance was in the famous *Tomb of the Cybermen* story in 1967 and then they turned up a year later in *The Wheel In Space* – the differences being very minute (for a picture see *Gallifrey Guardian* in issue 90), but the Wheel version had spines down their backs and no antennae. The version in *Revenge of the Cybermen*, seen in 1975, were very different, just worm shaped with the body built in sections, each overlapping the other, and no features apart from a longish snout at the front, through which they injected poison into their victims. *Revenge* was their third and, to date, last appearance, but who knows what the future holds?

CENSORED WHO

Two questions now from John Elliot of Peterborough – firstly he asks which story caused the most controversy due to its horror content. Secondly, he thinks he remembers a scene in *Pyramids of Mars* where the Doctor and Sarah find a golden bust of Sutekh in the woods surrounding the Scarman Estate, but can find no mention of it in Terrance Dicks' novelisation. Why not, he asks. Taking those in reverse, John, what the Doctor actually finds in the wood is a small vase-like object with the jackal-head symbol on top – a little nearer what you recalled than Terrance describes, but not exactly a golden bust either. And if you think that answer is somewhat indefinite, then you'll love this. Trying to work out exactly which story cause the *most* concern is difficult – *Terror of The Autons* with its plastic chair and killer doll were complained about in the House of Lords, whilst Mary Whitehouse of television watchdog fame started her famous anti-Who crusade with *Planet of the Spiders* claiming that the giant creepie-crawlies were causing all manner of nightmares for the audience, and her non-stop campaign eventually led to the removal of Philip Hinchcliffe from the series after the drowning sequence was complained about in *The Deadly Assassin*, again proclaiming that the freeze-frame shot of the apparently dead Doctor being held underwater was causing more nightmares. Other stories that were heavily criticised were *Pyramids of Mars, Genesis of the Daleks, Seeds of Doom* and most famously *Brain of Morbius*, the first and last of these four being heavily edited on their airing in Australia, to cut out all the horrific parts so that it could be shown to the tea time audiences over there. A detailed feature on this subject will appear in a future issue of **Doctor Who Magazine.**

MUSICAL WHO

Good question here from Queensland in Australia now – all about the Doctor's amazing ability to play music. Stephen McArthur wonders how in *The Five Doctors* the fifth Doctor was able to play a complicated instrument like a harp when back in *The Romans* one of the biggest problems facing the first Doctor was his complete inability to play the lyre. One can only assume, Stephen, that each time he regenerates the Doctor becomes more musical – the second Doctor played his recorder, the third Doctor did quite a good deal of singing and the fourth Doctor could even tap dance! Thus by the time he regenerated he had even developed the ability to play the harp. Perhaps now is the time for the Doctor to return to Rome and actually have a go on the lyre and see what happens!

WHICH WHO

A.D. Stamp of Wolverhampton gives me the following scene and asks which story it comes from – he thinks it must have been an end of season story. The scene shows the fourth Doctor and Sarah emerging from the TARDIS to start a holiday and looking around as Sarah wonders if they have been there before and together they both say, "Or are we yet to come?" The story is the Robert Banks Stewart gem *The Seeds of Doom*, and is the last bit which indeed ended the popular 13th season.

ACCOMPANIED WHO

A list now for Craig Norman of Swanage: he wants to know the first and last stories for each of the companions. Here goes. Barbara and Ian both joined in the very first story and left at the end of *The Chase*. Susan, of course, joined with them, and left at the end of *The Dalek Invasion of Earth*.

Young Vicki joined in *The Rescue* and departed in *The Myth Makers*, whilst Steven Taylor arrived during *The Chase* and stayed till *The Savages* a season later. Katarina became a friend at the end of *The Myth Makers* and sacrificed her life in the fourth episode of *The Daleks' Master Plan* to try to save the Doctor. Sara Kingdom joined in the fifth episode of that story and likewise died in the twelfth. Dodo (Dorothea) Chaplet stumbled into the TARDIS at the end of *The Massacre* and left somewhat ill in episode two of *The War Machines* which was where Polly and Ben came aboard, only to leave at the end of *The Faceless Ones*. Jamie joined in *The Highlanders* and departed in *The War Games*. Victoria turned up in *Evil of the Daleks* and stayed on Earth after defeating *The Fury From The Deep*. It was on board *The Wheel in Space* that the Doctor met Zoe Herriot and it was to there she was returned by the Time Lords in *The War Games*. The Brigadier first arrived in *The Web Of Fear* as a Colonel, and then returned as a Brigadier in *The Invasion*, along with a certain Corporal Benton.

The Brig then became a regular from *Spearhead from Space* through to *Terror of the Zygons*, and of course then was met in *Mawdryn Undead* and *The Five Doctors* (and I doubt we've seen the last of him). Benton became a regular in *Ambassadors of Death* and last appeared in *The Android Invasion*. Liz Shaw became the Doctor's assistant (as opposed to companion) in *Spearhead From Space* but swiftly returned to Cambridge after helping deal with the *Inferno* project. Jo Grant was the other assistant, who arrived in *Terror of the Autons* and got married after *The Green Death*. Captain Yates also arrived on the scene in *Terror of the Autons* (although the Doctor implies he was in UNIT at the time of the first Auton invasion) and was invalided out after *Invasion of the Dinosaurs*, although he turned up as plain ol' Mike Yates in *Planet of the Spiders*. Sarah Jane Smith's journalistic career took a unique turn in *The Time Warrior* and resumed normality after fighting *The Hand of Fear*. Harry Sullivan travelled with the fourth Doctor after the *Robot* affair but elected to stick to British Rail after coping with *The Terror of the Zygons* although he made a brief appearance in *The Android Invasion*. Leela the savage joined the Doctor at the climax of the *Face of Evil* story and remained on Gallifrey after *The Invasion of Time* (one feels sure that if he keeps going home, the Doctor is bound to meet his old friend again one day). Romana arrived in time for *The Ribos Operation* and remained in E-Space after going through the *Warriors' Gate*. K9 first appeared in *The Invisible Enemy* and left with Romana in *Warriors' Gate* as well. Adric stowed away in *Full Circle* and was blown to pieces at the end of *Earthshock*, whilst Nyssa of Traken first met the Doctor in *The Keeper of Traken* and travelled until remaining on *Terminus*. Tegan Jovanka let her curiosity get the better of her in *Logopolis* and her emotional farewell took place after the *Resurrection of the Daleks*. Vislor Turlough joined the crew in *Mawdryn Undead* and went home after fleeing the *Planet of Fire*. Kamelion made two appearances, joining in *The King's Demons* and dying in *Planet of Fire*. And now we're right up to date as *Planet of Fire* saw the introduction of Peri Brown, who is still on board with the sixth Doctor. Finally, it's into our regular Target question, this time from Gary Hibbert of Bristol who is perplexed because in our interview with Andrew Skilleter he claimed to have drawn the *Day of the Daleks* book jacket, a feat also claimed by Chris Archilleos! Indeed, Archilleos did the original whilst Skilleter did the recent, non-Doctor version and both are reproduced here. That's all folks!

INTERVIEW

by Richard Marson

IAN MARTER

Ian Marter is a gifted man. Quite apart from his reliable and consistent performances as an actor, he is also an imaginative author who has given *Doctor Who* fans some of the very best novelisations to be produced by W. H. Allan's Target Books. Within the series *Doctor Who* tv series he played two characters – the first in the 19732 Jon Pertwee adventure *Carnival of Monsters* and the second was Harry Sullivan, a regular companion to the *Doctor Who* who joined the cast with the first Tom Baker story, *Robot*.

Ian Marter's career started after he had completed his university studies and was looking for something permanent to do. "I didn't really make the decision to act – it was more of an accident. I went along to a Bristol Old Vic audition that I'd been told about without a proper appointment. Incredibly, there was a spare slot available, so I was allowed to do my chosen pieces – and to my amazement I was subsequently offered a job with the company as an acting assistant stage manager which is literally a jack of all trades. I was very surprised – although I had acted at school and then at university I didn't have any specific plans in that direction. It just seemed to happen."

The Bristol Old Vic is one of the country's best respected theatres and has a reputation for having a practical slant. How valuable did Ian find his time there?

"As I had no proper drama school training I learned a great deal quite quickly. After three months as a 'dogsbody'– the grander term being acting ASM – I was lucky enough to be taken into the acting company itself. I personally feel that there's no better training available than to be thrown in and forced to experience everything first hand. Thus I obviously found it extremely valuable."

Ian stayed with the Bristol Old Vic for several seasons, "learning more and more about the profession," including a number of touring parts. "Until I did *Carnival of Monsters* I hadn't done very much television or film work – something I was keen to correct. On the other hand I had played a huge range of roles on the stage, including some particularly rewarding work in the West End. I'd also worked at the Edinburgh Festival with the 69 Theatre Company, the Oxford Stage Company in Dublin and Oxford, and the Brighton Combination.

"I think the part of Andrews (in *Carnival of Monsters*) came about because Barry Letts had seen me a couple of years before when he was casting the part of Captain Yates. I couldn't do that at the time but Barry had obviously remembered me as the right kind of fine upstanding military type, and luckily for me I got my second chance, so to speak."

Andrews was, of course, very much the prototype of Harry Sullivan. For Ian it was also a chance to become accustomed to the joys and problems of working on *Doctor Who*.

"It was extremely hard work technically – we spent several days on a pensioned-off Fleet auxiliary ship anchored on the River Medway, as I remember. There were a lot of special effects that inevitably, always cause problems, but all the same we had a lot of laughs – it was great fun working with Jon Pertwee and Tenniel Evans. This mixture of hard concentrated work along with the lighter side of it I recalled when it came to playing Harry. I rediscovered the feeling altogether!"

Barry Letts then came to Ian Marter for a third time in 1974, this time to offer him the part of a regular companion. "They cast me before they knew anything about the new Doctor. I was brought in in case the Doctor had been made much older and couldn't handle the physical side of the series. I would have been his strong arm – a sort of rough-and-ready action type. As it was Tom didn't really need me there at all."

Ian will never forget his reaction on being asked to play Harry. "I had been dreadfully ill for about two months, laid up in hospital and more or less at death's door. I was only just getting back on my feet again about five or six months later when Barry asked me to meet both him and his script editor Robert Holmes for lunch. This I did and they outlined the concept of Harry to me. It took me about three seconds to say I'd do it – I said *yes* with distinct alacrity!"

Above: ***Two aliens encountered by Ian Marter during his time on*** **Doctor Who.** ***Styre (top) and Davros.*** **Right:** ***Marter as Surg. Lt. Harry Sullivan, R.N.***

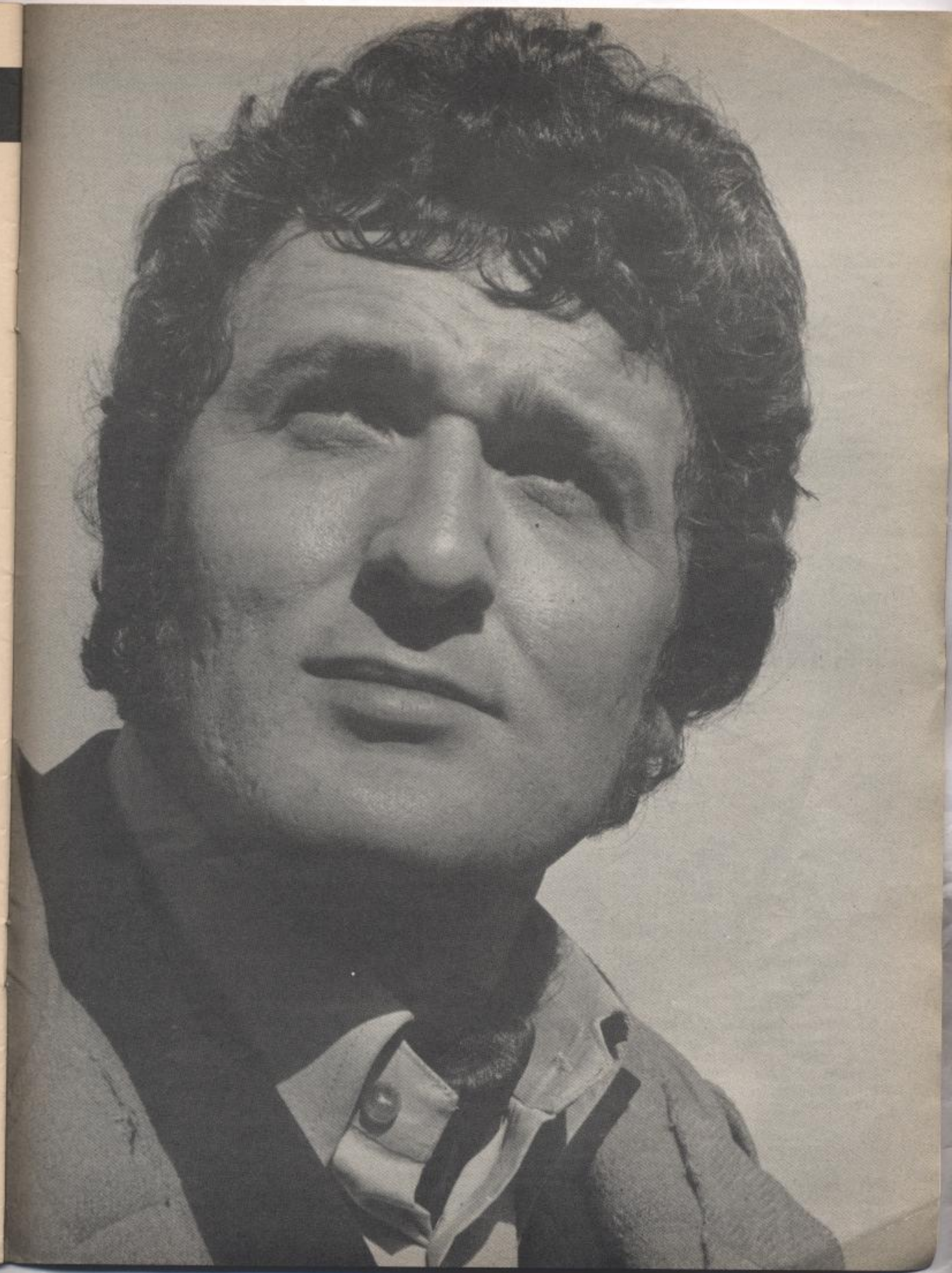
To the viewing public the new team of Tom, Lis and Ian seemed to establish a very rapid rapport that ran through all their stories together. "Although Tom and I were coming into it and Lis was already there, we never had any problems at all. Both Lis and Tom were tremendous – such generous colleagues and such a lot of fun. I think we all tried to work together as a team – which meant we were able to criticise one another and to go through an entire spectrum of suggestions, changes and compromises. There were never any bad feelings or anything like that – that would have been unprofessional.

"Other people – the audiences at home – are the best judges of how good our chemistry was, but for my part I could not have wished for a happier relationship. I have the greatest respect for them both and I still miss them a lot."

With Tom Baker well able to handle his own action the character of Harry veered more towards being a comic foil for the fourth Doctor. This Ian found a mixed blessing. "I did and I didn't like the character. I responded instantly to his well-intentioned accident-proneness and his zeal for good and justice. But I did find his incompetence could become a bit of a drag. Gradually he seemed to have less and less to contribute to the overall set-up – either for good or ill."

I wondered if any story had proved notable problematical to produce. "The most difficult story for me was the Loch Ness monster one (*Terror of the Zygons*) because John Woodnutt as our chief villain was so funny in rehearsals and on location that I had to work incredibly hard just to keep a straight face! It was a problem that was only made worse by the fact that I was supposed to be frightened most of the time." It is because of this that Ian names Broton, Warlord of the Zygons, as played by John Woodnutt, as his favourite villain. "I still howl with laughter whenever I recall John sending himself up in the part, which he modelled on the late Robert Atkins. We had some superb villains – Michael Wisher's Davros, Kevin Lindsay's Sontaran. But to us they were more often than not terribly funny – we'd seen them eating their lunch, or in the Robot's case falling over, sights the viewers were spared."

Humour played quite a large part in the show anyway – both on and off screen. "There were so many comical moments it's hard to remember them individually. Just before Tom's and my own first show went out we were all invited to appear in the *Horse of the Year* show at Olympia. As I recall the three of us were announced and then driven round the arena along with a lot of other TV personalities. We were in a kind of two-wheeled trap drawn by two horses and driven by a quite enormous lady with glasses and a trilby hat. Tom, Lis and I were feeling a bit ridiculous since nobody in the audience really ▶



knew or cared who we were. Anyway I quickly became mesmerised by the driver lady's vast bosom and I leaned over to Tom and Lis and shouted something like 'Quite a pair, aren't they?' and the lady grinned at me and shouted back, 'Yes, and last week they were racing in Belgium . . .' "

Actors either watch their own performances or shrink from the experience. Ian belongs to the former group. "Not always, but usually if I can. Recently I had the chance to watch *The Sontaran Experiment* with Lis while we were in Chicago, attending one of the conventions. That was great because it was one I'd never actually seen. I thought it was good! Rodney Bennett directed it so beautifully, it came across with a lot of style."

Even so, Ian has no favourite story, though he does admit to having a least favourite. "All the stories had their own individual virtues and drawbacks so I don't really have a favourite. I didn't care for my last story, *The Android Invasion* one little bit. There was no real reason for Harry to be in it at all – I couldn't see the point of it. My last scene was particularly frustrating as Harry just sort of fizzled out sitting tied up on the floor in the corner of a room. I don't mean that as any disrespect to Patrick Newell who made me laugh a lot and was wonderful to be with, or to Martin Friend who is an old mate anyway. They both did their best to cheer me up. My own unfulfilled wish was that Harry could have been blown up while trying to save Sarah Jane, or something on those lines – a genuinely heroic exit instead of what I actually got."

It is not surprising to learn then that the decision to leave the programme was not Ian's. "I hadn't decided to go. Harry – the character (and that meant me, too) – was dropped from the series because he had finally outlived his usefulness and was simply getting in the way. It was sad, but there you are."

Fortunately for *Doctor Who* fans, Ian Marter did not consign the series to his past entirely. First, in 1977, he was co-author with Tom Baker of the proposed feature film, *Doctor Who Meets Scratchman*. "We only had a draft screenplay which Tom and I were responsible for, with some additions by James Hill who was also to have directed it. Tom had the original idea which we turned into a story outline and then into a script. But we never, as far as I know, got anywhere near raising the necessary finance." (For the full story of the film, its story and its projected production, watch this magazine for a detailed feature.)

Sadly, just as Ian's spin-off film failed to take off so did his own ideas for the series. "I did have an idea for a four-part story but it proved impracticable." Similarly Ian's return to the series in *The Five Doctors* was prevented by a previous commitment which he had to honour. "John Nathan-Turner contracted me and was very keen for me to appear in the special, but by the time I was asked I was under contract to appear in a TV series in New Zealand. Generally speaking, I don't think I'd ever seriously contemplate a return to the series now. It was lovely to be asked for *The Five Doctors* but perhaps it was better not to appear. You can't cling on to a programme that you left nearly a decade ago."

However, the Marter novelisations were to be a different proposition entirely. How had Ian first got the opportunity to write for Target? "Actually it was Tom and a friend of his who suggested the idea to me while we were all working on the *Scratchman*

script. To test the idea firstly for myself and also for the publishers, I wrote a specimen chapter or two – the editor liked them, I was happy with them and I quickly got into the habit."

Had Ian exercised any choice in the stories he novelised or was it more a case of being assigned to a certain script? "I chose *The Ark in Space* and *The Sontaran Experiment*. I thought *Ask in Space* an excellent story and *The Sontaran Experiment* was its sequel – it was also a two-parter which nobody else would touch. All the others I've been responsible for were the suggestions of the publishers as they have become available or as they have fitted into the schedules. I have a sneaking suspicion that I probably get the ones Terrance doesn't want to do!"

Tactfully Ian won't admit to having a favourite Doctor to write for. "I honestly don't have one. I do wish I had seen more of the Hartnell series because I only saw a couple of them when they first went out in the Sixties. They all have their own individual merits – there you are, skirting the issue nicely!"

The first stage in going about a novelisation is for Ian to sit down with a video tape of the story he has been assigned. Interestingly, he didn't view *The Sontaran Experiment* until long after he had completed the book. "I can only watch tapes if the story still survives, of course – with *Enemy of the World* only episode three was available, for example. I sit through the story once making notes as it goes along, mainly concerned with getting the visual aspects accurately described. After that I work from the scripts, preferably the camera scripts (that is, the finally broadcast versions as opposed to rehearsal scripts) if they're available. I do try to think out the story in narrative terms without losing the visual immediacy and impact. I also always try to include a little in-joke – the odd name of a planet or of a minor character for example, some in connection with my family! They're not easy to spot though!"

It came as no surprise that *The Sontaran Experiment* proved to be Ian's greatest challenge of all his books to date. "The main reason being that I had to expand two episodes into a normal length book. This is why no one else had wanted to do it! It was a challenge I enjoyed, though, because I find it easier to expand than to contract material. At the moment I'm working on my forthcoming adaptation of *The Invasion* – which is the first UNIT story – and it is presenting quite the opposite problem. Because it was an eight-episode story, I've got to compress it or at least resist this tendency I have to elaborate."

Above: *Tom Baker in* The Sontaran Experiment, *a 2-part story which featured Ian Marter as Harry Sullivan.* Below: *Peter Halliday as Pletrac and Leslie Dwyer as Vorg in* Carnival of Monsters, *in which Marter made his* Doctor Who *debut.*

Ian Marter stands between Tom Baker as the Doctor and Nicholas Courtney as the Brigadier in a UNIT military vehicle.

Ian Marter has won something of a reputation for writing his novelisations in a graphically realistic style – *Earthshock* was grim enough on television and Ian worked on this, only increasing the effect. I asked him what his attitude was towards writing the kind of novel which could be regarded as more adult than usual. "I'm never quite sure what people mean by 'adult'. I certainly try to write the novelisations to appeal to a reasonably wide spectrum of readers. In the States the programme's following is definitely in a higher age-range. What I think would be a mistake would be to try to make the programme too science fiction-orientated – too sophisticated. On the other hand I don't think it should avoid words like 'bastard' (used in *The Enemy of the World*) and all that can of beans. After all, every single kid – often very small kids too – sees people being shot and fried with lasers and so on. I wouldn't want to sensationalise or overdo the gore content where it wasn't necessary, but I don't think I should shrink away from the violence if it is there. In that sense my attitude is that I'm writing for a reasonably adult audience – though I query the use of the term 'adult'."

Perhaps because of his continuing connection with the world of *Doctor Who*, Ian still receives a good deal of fan mail. "I seem to get at least three or four letters a week, mostly from America these days but also from Australia, Italy, Canada – all over. I always reply personally with a postcard and I try to answer people's questions if I'm not too busy. The recent letters are mostly to do with the books rather than with Harry Sullivan."

Ian is also at home with fan appreciation at conventions – in the main those organised by American fans. "The enthusiasm is amazing – we get grilled on all sorts of topics, they never let up. In America it's current – they're showing our episodes all the time again and again so we're not out of date there. It's a marvellous opportunity to see Tom and Lis and everyone again too, so I find them very enjoyable as a rule."

Ian Marter is clearly a man with fond memories of his time in the series and he values his continuing links with the show through his novelisations. His future is certainly busy. "I'm writing a radio play and a novel, but not very rapidly, I'm afraid. I'm also to do the novel of the new Disney film *Splash!* I don't know whether I'll be asked to do any more *Doctor Who* stories once I've completed *The Invasion* – I hope so. Until then I have several visits to the United States coming up, all connected with the show."

Bearing in mind Ian Marter's twin successes, I should think it extremely unlikely that *The Invasion* will be his last book for W. H. Allen – and equally unlikely that fans will forget his portrayal of the amiable, well-meaning Harry Sullivan who was so much a part of the Doctor's early entourage during his fourth incarnation, and contributed so much to our enjoyment of that era. ■

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